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VOLUME XII. No. I.

THE ROYALL KING
AND
LOYALL SUBJECT

WRITTEN BY

THOMAS HEYWOOD

REPRINTED FROM THE QUARTO OF 1637
AND EDITED WITH INTRODUCTION AND NOTES

BY

KATE WATKINS TIBBALS

Late University Fellow in English, University of Pennsylvania

Published for the University
PHILADELPHIA

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THE JOHN C. WINSTON CO., Selling Agents
1006-16 Arch Street, Philadelphia Pa.

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PREFACE.

The only early edition of *The Royall King and the Loyall Subject* known to exist to-day is that of 1637, in quarto. It was printed, then, during the life of Heywood, but it is at least doubtful whether he gave his consent to its publication. There is no preface or address to the reader, such as we find in the plays printed under Heywood's supervision. The printing is not faultless but it cannot be said to be unusually careless. The quarto from which this reprint of the play is taken is in excellent preservation. The tops of the title page and the next leaf (A 3), containing the *Prologue to the Stage* and the *Dramatis Personae*, have been torn, but these are the only mutilations, and in each case, the injury is very slight. Copies of the quarto would seem to be fairly numerous—there are several in the British Museum—but I have been able to obtain no other for purposes of comparison. It is possible that variations in different copies of the quarto may explain some of the radical differences between the readings of the editions where such are not noted as emendations by the editors. (See, for instance, the note on "Let" III, 191, and Collier's reading for IV, 124-125.)

The three modern editions of the play are: (1) that of Charles Wentworth Dilke, in Volume VI of *Old English Plays*, a supplement to Dodsley, London, 1815. (pages 219-322)¹ (2) J. Payne Collier, *Shakespeare Society*, London, 1850. (*The Woman Killed with Kindness*, is also included.) (3) The play in the complete edition of *The Dramatic Works of Thomas Heywood*, published by John Pearson, London, 1874. The two earlier editions are modernized in spelling and punctuation, and somewhat freely emended.

¹ Collier does not seem to have known Dilke's reprint. He calls his own editions the first since 1637.

Of the two, Dilke's is the more accurate, though there are occasional bad misprints. The Pearson edition is fairly exact, attempting as it does to reproduce the spelling and punctuation of the Quarto; but in that, too, misprints and unnoted emendations occur.

The present edition aims to reproduce the Quarto as exactly as possible, and at the same time to embody all the previous work of correction and emendation. No attempt has been made to record the variations in spelling in the editions of Dilke and Collier—since they are modernized throughout—nor in punctuation, unless the sense is altered thereby. The notes of all three editions are incorporated, with ascription to the earliest in which they occur. Pearson adopts freely from both Dilke and Collier, without quotation marks, or acknowledgement of indebtedness.

The three editions have been carefully compared with each other and with the Quarto, and all emendations of word or phrase are recorded at the foot of each page. Longer explanatory and illustrative notes are relegated to the end of the play, that the text may be left as clear as possible. The lines are numbered according to the printing of the Quarto, which includes in its numbering, stage directions, and, indeed, everything except the title at the beginning. The numbering is by acts, *Prologue* and *Epilogue* being counted separately. The quarto, a reprint of which is here presented, is the property of Professor F. E. Schelling, to whom grateful acknowledgment is herewith made, not only for the loan of the book, but for constant encouragement and assistance in the task of preparing it for republication.

THE ROYALL KING AND THE LOYALL SUBJECT.

The Royall King and the Loyall Subject may claim an especial interest from students for at least two reasons: first, because it furnishes an excellent illustration of the ease with which the playwrights of the great period of the English drama converted a story from a foreign source into a thoroughly English play; and second, because it gives them an opportunity to compare the method of a realistic poet with that of a romanticist working on the same theme. Moreover, certain questions arise in connection with this play, to which scholars have given varying, and sometimes contradictory answers. Of these questions, the following are perhaps the chief: Who wrote *The Royall King*? If Thomas Heywood, as the earliest edition, published in his life-time, asserts, did he work alone? or did he have in it only a "main finger"? Is it possible that we have a record of this play, otherwise unmentioned, in Henslowe's Diary under the name of "*Marshalle Oserecke*"? In setting forth a new edition of this play, and one that aims to be fuller and, if possible, freer from faults, than the three modern reprints that have preceded it, it seems proper to reconsider these questions, and to go into the matter of the source of the story, and its analogues in other plays, a little more fully, than has yet been done. This, then, will be the attempt of the Introduction.

I. *The Royall King and the Loyall Subject* is a sort of pseudo-chronicle play, dealing with the relations between a king and his High Marshal, or chief minister. Neither king nor marshal is named, and it is improbable that a parallel for the story could be found in any English chronicle,

or history.¹ Indeed, the source is quite other, as we shall see. The spirit of the play is intensely English and, at least in its minor scenes, realistic. The foreign material has been almost completely transformed into an English equivalent. This change of atmosphere is due, not only to change in the names and aspects of the characters, and to references to English places, persons and customs, but also, and chiefly, to scenes and conversations quite impossible in the oriental original of the story. These are of course, mainly those of the minor characters: such as the short, uncorrelated scene between the¹ Clown and the Welshman, the² riot in the Ordinary and, indeed, most of the scenes where the Captain and his followers appear.

The Englishing of the scene and characters of the play has an important bearing on the question of its date, the latter being determinable, in the absence of direct evidence, only by inference. The date of our only early edition, in quarto, is 1637. The *Epilogue to the Reader* acknowledges that the play was old at the time of its publication, and refers it back to the period when³ "rime," "doublets with stuff bellies and big sleeves, And those trunk hose which

¹ Dilke, in his Introduction to the play, endeavors to place its action in the reign of an actual king of England. He says: "Who was the sovereign depicted in this drama, does not seem absolutely certain; but as the first Richard and the first Edward were the only kings of England who personally carried their arms into Palestine, one of them must be supposed to be meant by our poet; and as the Prince of England is one of the persons in the drama, this circumstance seems to confine it to the latter. The Marshal, however, who here seems to entertain as high a notion of a subject's passive obedience as patient Grisild of conjugal non-resistance (see "The Clerke's Tale" in Chaucer), agrees but ill with the character of Bigod, the Marshal of England in that reign, who flatly refused to serve under any other than the king in person, and who, on Edward's swearing by the eternal God that he should either march or be hanged, swore by the same oath that he would neither march nor be hanged."

¹ Act I, 104.

² II, 285.

³ Ep. 8, 10.

now the age doth scorn," were all in fashion. Ward, in his *English Dramatic Literature*, II, 560-561, comparing with Fairholt's *Costume in England*, page 207, judges the time of writing to have been "about the close of the century." With this dating the character of the play very well agrees. For, only a little later, *i. e.*, with the accession of King James, the vogue for things English, national, passed away, and the scenes of plays came to be laid more and more in foreign lands. That this change was general and marked can easily be proved by running over any list of plays performed or published before the death of Elizabeth and comparing it with a similar list of Jacobean dramas. In Fletcher's play, *The Loyal Subject*, licensed in 1618, the scene is laid not in London, but in *Moscow*. The importance of this distinction can hardly be overestimated, and the English tone of the play might, almost of itself, be considered evidence weighty enough to fix its date. One or two small details may be added by way of corroboration. The frequent employment of rime has been alluded to. The almost superabundant use of "Ey" as a response, or, more rarely, as a concessive particle, seems characteristic of the writing of the close of the century. According to the *New English Dictionary*, the word appears suddenly about 1575, and is exceedingly common about 1600. Finally, in character delineation, and a certain carelessness in the arrangement of its scenes the play seems to show the work of a young man, connecting itself most closely with what we may call the prentice work of its author.

So much being said, the question immediately arises "who is its author?" and this question connects itself very closely with the discussion of the date. Former editors, Dilke, Collier, and the editor of the Pearson edition of Heywood's works, appear never to have doubted that Heywood and Heywood alone was the author of *The Royall King and the Loyall Subject*. The play is not mentioned in the *Stationers' Register*, or in Henslowe's *Diary*. In the latter, however,

the following entries occur:¹ "Lent unto the compayne, the 20 of septmbr 1602, to paye unto Mr Smythe, in pte of payment of the Boocke called marshall Oserecke, some of iij li." "Pd unto Thomas Hewode, the 20 of septmbr 1602, for the new adicyons of cuttyng Dicke some of xx s." "Pd unto Thomas Hewode, the 30 of septmbr 1602, in fulle payment for his boocke of Oserecke, the some of iij li." "Pd at the apoyntment of the compayne, the 3 of novmbr 1602, unto the tayller, for the mackynge of the sewte of Oserecke, the some of xxvj s."² It has been suggested by Fleay³ that this play called "Marshalle Oserecke," of which nothing further is known, may be identical with, or at least an early form of *The Royall King and the Loyall Subject*, in which a Marshal is the hero. In this case, we should have "Mr Smythe" and Heywood collaborating, and the date of the composition of the play would be before the end of September, 1602. The question hardly seems capable of settlement. In no part of *The Royall King and the Loyall Subject* is the name of the Marshal mentioned. As will be seen later, the source of the plot is an oriental story, its hero Ariobarzanes; from that, then, we derive no help. Moreover, it seems at least possible, from the insertion of the item concerning the "new adicyons of cuttyng Dicke" between the two memoranda of "Oserecke" without mention of the play to which the addition was made, that this "cuttyng Dicke"

¹ *The Diary of Philip Henslowe*, ed. J. P. Collier (Shakes. Soc.), 1845, p. 240.

² The same, p. 243.

³ *Chronicle of the English Drama*, 1, 300. "It was, I feel sure, the *Marshal Osric* of 1602, Sept., by Heywood and Went. Smith, rewritten in consequence of the revival of Fletcher's *Loyal Subject*, 1633, Nov. The bar and scaffold 'for the play of *Berowne*' are entered in Henslowe immediately after this play." (This is not quite true, three entries intervene.) "In V. 2, 'a bar' is set out, and the King calls for 'a scaffold,' which was no doubt also set out to increase the comedy of the ending, where a tragedy was expected. There is no note of '*Berowne*' in Malone's trustworthy extracts (Variorum, III, 327). Is this another forgery of Collier's?"

represented part of Heywood's share in "Marshall Oserecke," in which case we should be quite sure that it was a distinct play from this of ours, since no such character appears in the *Royall King*.

It may not be amiss, at this point, to call attention to a slight want of coherence in Mr. Fleay's statements with regard to this play. He mentions as marks of alteration in the play, "besides the removal of rhyming words, by alteration and transposition, the substitution of the name Katharine for Margaret, the transference of the name Cock from the Corporal to the Clown, and the expunging of Lord Lacy altogether. All this we learn from the *Dram. Pers.* which have not been rewritten." These sentences follow that in which he says: "It was, I feel sure, the *Marshal Osrice* of 1602, Sept., by Heywood and Went. Smith, rewritten in consequence of the revival of Fletcher's *Loyal Subject*, 1633, Nov."¹ Both these statements seem reasonable, though they lack proof, and the first is certainly a good way of accounting for the discrepancies between the names in the *Dramatis Personae* and those used in the play. What Mr. Fleay fails to make clear is why, if we have here the old original name list for a play called *Marshal Osrice*, this name is not to be found in the list. Either the list is not the old list, or the Marshal had no other name, at the first appearance of the play, or, finally, we have the curious situation of a play named for its hero, who is, in the *Dramatis Personae*, and the play itself, nameless!

If we turn from these moot points of external evidence, to learn what the play itself can teach us of its authorship, we have of course to consider the possibility of a revision, such as Mr. Fleay insists upon, that would have wiped out all traces of a collaboration in the earliest form of the play. As it has come down to us, the *Royall King* certainly exhibits throughout all the characteristic traits of Heywood's style, the easy, continuous flow of his verse, his multiplicity of

¹ Eng. Dram., I, 300.

puns and plays with words, and his occasional real power of emotional expression. Heywood's style has, moreover, another characteristic not observable I think, to such a degree, in any other dramatist of his time: that is, his way of dropping pentameter lines with apparent unconsciousness, into the midst of what he evidently intended to be purely prose passages.¹ It is as if the rhythm of his verse had taken such hold upon him that he could never quite rid himself of it, even when he wanted to speak the plain prose of clown or servant, or common soldier.² The *Royall King* furnishes many examples of this trait, but they can be paralleled in almost any of the undoubted plays of Heywood. No one knows with certainty who the "Mr Smythe" mentioned by Henslowe was, though Mr. Fleay takes it for granted that he was Wentworth Smith. An extant play by "W. Smith," *The Palsgrave*³ shows marked differences of style and rhythm, when compared with the *Royall King* and with Heywood's undoubted work. Smith's verse is mechanical and stiff, consisting almost exclusively of decasyllabic, end-stopped lines, in contrast with the freedom of rhythm and phrasing that Heywood claims. His prose is plain prose, with no trace of the half-rhythmic character of Heywood's. If this play be the work of the "Mr. Smythe" mentioned in Henslowe, that author, we may be fairly certain, had no part in the extant form of the *Royall King and the Loyall Subject*. On the slender evidence now produceable, then, I should be inclined to reject the identification of "Marshalle Oserecke" with the present play, and assign the latter to a year not later, at the utmost, than 1603.

II. Let us turn, now, to the story, or plot, of the *Royall King and the Loyall Subject*, to that of Fletcher's *Loyal*

¹ See *A Woman Killed with Kindness*, Pearson's Heywood, II, 118, 136. *Fair Maid of the West*, pt. II, 275, "In your time have you seene a sweeter creature?" etc.

² Act. I, 484; II, 97-98, 127, 311; III, 209; IV, 191, 545.

³ The full title of the play, printed in 1615, is, *The Hector of Germany, or The Palsgrave, Prime Elector*.

*Subject*¹ which has so often been mentioned in connection with our play, and to an examination of the source of the two stories. A more detailed comparison of the incidents of the two plays will follow.

A "Martiall" of England, having grown to great height of favor with his king, excites the envy of two Lords, who plot to overthrow him. They slander him to the King, making his magnanimity appear pride and ambition. The King, listening to their insinuations, degrades him and dismisses him from his offices. He retires to his country estate and the society of his two daughters.

The King, desiring to test his subject's boasted loyalty to the utmost, commands him to send his fairest, best-loved daughter to the court, to be dealt with according to his royal pleasure. This the Martiall promises to do, but sends instead, the *elder* and less fair, who is, however, so beautiful as to gain the King's love and be made his bride.

For some time all goes well, but when the Queen finds that she is to have a child, she remembers an injunction laid upon

¹ Dilke, *Introduction*: "It may not perhaps be unnecessary to remark that Langbaine, who has observed that the plot of this play extremely resembles that of Fletcher's 'Loyal Subject,' has not pointed out the source from which the story was derived. The 'Loyal Subject' appears to have been acted in 1618. The only copy of the present play, of which the editor has any knowledge, is printed in 1637, but it is to be observed that it is spoken of in the Epilogue as an *old play*, and fitted to some former season. It cannot therefore, perhaps, be affirmed with certainty, that our poet was indebted to the 'Loyal Subject' for the general outline of his drama, though the circumstances of resemblance are such as cannot easily be supposed accidental; and as the present performance does not appear to advantage on the comparison, one would be glad if it could be proved to be the original. The resentful jealousy which the King only *feigns* in the present play, is in some degree *felt* in the 'Loyal Subject,' and is naturally and satisfactorily accounted for; and the incident of the renewal of the war with the Tartars gives a degree of spirit and interest to that play, to which the present has by no means an equal claim; the change of the sovereign's mind also is well accounted for; but the unexpected anger which the King assumes, almost compels the reader to expect a most unjust and tragical issue."

her by her father, in obedience to which, she tells the King that her younger sister, Katherine, is really the fairer and better-loved. The King, in anger, returns her and her dowry to her father, demanding, at the same time, that Katherine be delivered to him. On a plea of illness (an illness feigned, not real) however, the Martiall detains her until such time as the Queen's child is born, and the Queen herself, recovered.

In regal state, the Queen returns to court, with her sister Katherine as her waiting-maid. So overjoyed is the King at sight of his first love, that he forgets his wrath against her father, reinstates her as his queen, and gives Katherine to the Prince, who has loved her at first sight. The Martiall, by special permission, now appears, bringing with him the royal child, his last and greatest gift to the King,—unrequitable, as he thinks, until the King offers him the Princess as his wife.

Angered by the restoration of their enemy to favor, the plotting lords once more gain the King's ear, and succeed in convincing him that his Martiall is guilty of high treason in the act of refusing the Princess' dower—too overwhelming a gift for his pride to brook. The Martiall is haled suddenly before a court of justice,—arraigned and condemned. His wife, his daughters and the Prince plead for him, apparently in vain, until the King, suddenly recognizing the difference between him, honest, loving and loyal even unto death, and his base accusers, (or in fulfillment of a preconceived plan to test him to the utmost), reverses the sentence, cancels his doom and punishes his enemies.

There is an underplot of which a Captain is the hero.¹ The Captain returns from the King's wars ragged and apparently destitute. He tests his friends and acquaintances in all ranks, by appearing before them in his rags, and finds none to acknowledge him except the Lady Mary Audley, to whom he had pledged his love before setting out to the

¹ See note on III, 58, for a comparison with Fletcher's *Captain*.

wars. After proving her loyalty and the hollowness of the affection of all others, courtiers and followers (with the exception of the clown) he reveals the fact that he has actually come home rich, rewards his hollow friends with the scorn they deserve, marries the Lady Mary and rises high in the favor of the King.

III. Let us turn now to the plot of Fletcher's *Loyal Subject*,¹ which is briefly this:

Archas, the chief general of the Duchy of Moscow, having been dishonored by the young Duke, has retired, on his accession, to his country seat, to live in quiet with his daughters. An enemy appears suddenly upon the borders of Muscovia. The Duke's favorite, who has been appointed general to succeed Archas, feigns illness, and will not lead the troops. Nobles and people join in a prayer that Archas be restored to command. The Duke's sister, Olympia, at the Duke's instigation, finally succeeds in persuading him to recall his oath, take back his arms from the temple where he had dedicated them, and assume the conduct of the war.

Influenced by his jealous favorite, Borosky, the Duke slights and dishonors Archas and his soldiers when they return victorious. Archas retires to his estate. Still instigated by Borosky, the Duke visits Archas, discovers a treasure intrusted to him by the old Duke, siezes it and accuses Archas of peculation and dishonesty in having kept it so long hidden. Half by whim and half for punishment, he commands him to send his two daughters up to court, to attend the Duke's sister, Olympia.

Meanwhile, Archas' son, "Young Archas," has been serving Olympia disguised as a waiting-maid, and has taken the fancy of the somewhat inflammable Duke,—whereas the youth loves Olympia, who finds herself drawn to him by a strange attraction. She, misled by the insinuations of her jealous women to think that there is a secret intrigue between

¹ *The Works of Beaumont and Fletcher*, Alex. Dyce, Boston, 1854, Vol. I, 914-952.

the Duke and Alinda (Young Archas), banishes the supposed waiting-maid from court.

The Duke now summons Archas to court, and at a banquet there, he has him treacherously seized and thrown into prison. He is accused of sacrilege in removing his consecrated arms from the temple, a crime for which death is the penalty. The Duke has, however, no intention of actually putting him to death, desiring merely to prove his loyalty. The soldiery, hearing of the outrage, storm the palace, while Archas is undergoing torture, administered by Borosky against orders. Archas, appearing just in time, harangues the soldiers and prevents them from firing the palace. Borosky is imprisoned, Archas restored to favor and tenderly cared for.

Meanwhile Young Archas returns in his proper dress. The soldiery, still mutinous, march away to join forces with the Tartar. Archas, with some of the nobles of the court, goes out against them, subdues them with scornful words, and arraigns their leader, his own son, for treason. Bringing him before the Duke, Archas purposes to slay him in the royal presence, as punishment for his disloyal treachery, but by the interference of his brother Brisky, who determines to kill Young Archas unless Theodore, the offending son, is spared, his life is saved. The deception in regard to Alinda is now confessed; Young Archas weds Olympia, the Duke, Honora, Archas' elder daughter, and Burris, the one lord faithful to Archas, Viola, his younger daughter. The play ends with the forgiveness and release of Borosky by Archas.

IV. The source of the story of the royal king and loyal subject is Painter's *Palace of Pleasure*, Tome II, The Fourth Novel.¹ The story is here quoted in Painter's own words, but circumlocutions, long descriptions, and other irrelevant matters have been omitted.

¹ Pointed out by Koeppel in the Appendix to *Quellen-Studien zu den Dramen Ben Jonson's*, pp. 133-135. Translated through the French from a novella of Bandello.

“Ariobarzanes, great steward to Artaxerxes king of Persia, goeth about to exceede his soueraigne lord and maister in curtesie: where in be conteyned many notable and pleasaunt chaunces, besides the great patience and loyaltie naturally planted in the sayd Ariobarzanes.”

“There was in the kyngdome of Persia, a kyng called Artaxerxes,”—who—“was esteemed—to be the most liberal and magnanimous prince that in any age euer raigned. This king had a Senescall or steward, named Ariobarzanes,”—who—;“besydes noble Linage and incomparable ritches, was the most curtious and liberal knight that frequented the court whose immoderate expense was such, as leaving the mean—he fel into the vice of prodigality, whereby he semed not only in curtious dedes to compare with the King, but also contended to excel him.

“One day the king for his recreation called for the *chessebord*,¹ requiring Ariobarzanes to kepe him company.—The king and Ariobarzanes being sette downe at a table in the greate Hall of the Pallace, one right against another, accompanied with a great number of noble personages, and Gentlemen looking vpon them—they began to counter one another with the Chesse-men.—Ariobarzanes—coursed the king to such a narrow straight, as he could not avoid, but within 2 or 3 draughts, he must be forced to receiue the Checke-mate: which the king perceiuing—besides his blushing, fetched out diuers sighes whereby the standers by that marked the game, perceiued that he was dryuen to his shifts. The Senescall espying the kinge’s demeanour,—would not suffer him to receiue such a soyle, but made a draught by remouing his knight backe—;as not only he deliuered him from the daunger of the Mate, but also lost one of his Rockes for lacke of taking hede, whereupon the game rested equall.—The king thought that Ariobarzanes did not the same so much for curtesie as to bynde his soueraigne lord and king by benefit to recompense his subiecte’s like

¹Act I, 349.

behaviour, which he did not very well like. Notwithstanding the king neither by signe or deede, ne yet in talke, shewed any token of displesure for that curtesie done.

“Not long after the king—ordayned a notable day of hunting¹—and—with the most part of his Court, repayred to the pastyme.—Ariobarzanes was one of those noble men which pursued the game. It chaunced that day the kinge rode vpon a horse, thet was the swiftest runner in his stable, which hee esteemed better than a thousand other.—Thus following with bridle at will, the flying rather than running beast, they were deuided far from their company, and by reason of the king’s spedines none was able to follow him but Ariobarzanes, and behind him one of his seruants vpon a good horse—which horse was counted the beste in all the court. And thus following the chace with galloping spede, Ariobarzanes at length espyed the horse of his soueraigne lord had lost his shooes before, and that the stones had surbated his hoofes, whereupon the kyng was driuen either to geue oer the chace or else to marre his horse.—The Senescall did no sooner espye the same but sodainly dismounted from his owne, caused his man to deliuer vnto him a hammer and nailes (which for such like chaunces he alwayes carried aboute him) and toke of two shoes from the horse feet (fore feet?) of his good horse, to set vpon the kynge’s, not caring for his owne rather then the kinge should forgoe his pleasure: wherefore hallowing² the king which was earnestly bent vppon the chace, tolde him of the daunger wherein his horse was for lacke of shoes. The king hearinge that lighted from his horse, and seying two shooes in Ariobarzanes manne’s hand, thinking that Ariobarzanes had brought them with him, or that they were the shoes which fell from his owne, taried stil vntil his horse was shod. But when he saw the notable horse of his senescall vnshod before, then he thought that to be the curtesie of Ariobarzanes, and so did let the matter passe, studying by lyke meanes to requite him with

¹ Act I, 145-200, 357.

² See note on I, 201.

Curtesie, which forced himsele to surmount in the same: and when his horse was shod, he gaue the same to Ariobarzanes in rewarde.——

“Within a few daies after the king by proclamation somoned a solemn and pompous iust and tryumph at the tilt.¹—The reward appointed the victor was a couragious and goodly curser”—[with magnificent trappings described at great length.]— Among the king’s subjects—“of chieftest fame the kyng’s eldest sonne was the fyrst that gaue his name, a Gentleman very valourous.—The Senescall also caused his name to be inrolled.—The triumphe begon and many launces broken in good order, on either sides Iudgement was geuen generally that the Senescall Ariobarzanes had wonne the prise, and next vnto him the king’s sonne did passe them all.—But yet it greued him [the king] that the Senescall had the greater advantage, and yet being a matter so well knowen and discerned by the Iudges, like a wyse man he dissembled his countenance. On the other syde, the young Gentleman—was very sorrowful for that he was voyde of hope of the chieftest honour.—But the vertue and valour of the Senescall did cut off eythers griefe—who purposed to geue ouer the honour atchieued by himsele, to leave it to the sonne and heir of his lorde and mayster: and yet hee knewe ful wel that those his curtesies pleased not the king, neuerthelesse he was determined to perseuer in his opinion, not to bereue the king of his glory, but onely to acquire fame and honour for him selfe.” So, “when he was ready to encounter—he let fal his launce out of his handes, and said ‘Farewel this curtesie of mine sith it is no better taken.’ The king’s sonne gaue a gentle counterbuffe vpon the Placard of the Senescall and brake his staffe in many pieces.—Then Ariobarzanes departed the listes and the prince, without any great resistence wan the prise and victory.—The King was displeased with these noble dedes and curtesie of his Senescall because he thought it not mete or decente that a subject and seruant should com-

¹ Act I, 261, 358-367; II, 4-11.

pare with his lord and mayster and therefore did not bare him that louing and chereful countenance which he was wont to doe, and in the end purposed to let him know that he spent his brayne in a very great errour if he thought to force his mayster to be bound or beneficial vnto him, as here after you shall perceiue.

“There was an auncient and approued custom in Persia, that the kinges yerely did solemnize an Anniversarye of theyr Coronation with great feast and tryumph, vpon which day all the Barons of the kyngdome were bounde to repayre to the courte where the king by the space of VIII dayes with sumptuous bankets and other feastes kept open house.—Vpon the Anniversary day of Artaxerxes coronation¹—the king desirous to accomplish a certayne conceiued determination commaunded one of his faythful chamberlaynes spedely to seeke out Ariobarzanes, which he did, and telling him the kinge’s message sayde ‘My lorde Ariobarzanes, the king hath willed me to say vnto you, that his pleasure is, that you in your own person, euen forthwith shal cary your white steede and Courser, the mace of gold, and other ensignes due to the office of Senescal vnto Darius, your mortal enemy, and in his maiesty’s name to say vnto him that the king hath geuen him that office, and hath clerely dispossessed you thereof². Ariobarzanes—was like to dye for sorrowe, and the greatter was his grief because it was geuen to his greatest enemy. Notwithstanding, would not in open appearance signifie the displeasure which hee conceiued within, but with mery cheare and louing countenance answered—‘ Do my right humble commendations to the king’s maiesty and say vnto him that like as he is soueraine lord of all this land, and I his faythful subiect, euen so mine office, my lyfe, landes and goods be at his disposition, and that willingly I will performe his best.’—When he had spoken—hee rendred vp his office to Darius.—And when the king was set

¹ Act. II, 112, 137-284; not an anniversary of coronation, but a feast to celebrate the King’s victories in the wars.

² Act II, 173ff.

Ariobarzanes with comly countenance sate downe among the rest of the lords, which sodenlye deposition and deprivation did maruelously amaze the whole assembly.¹ The king—did marke and note the countenance of Ariobarzanes, and to attaine the ende of his purpose, hee began with sharpe wordes in the presence of the nobilitie to disclose his discontented mind—; on the other syde the king suborned diuers persons diligently to espy what he said and did. Ariobarzanes, hearing the king's sharp wordes of rebuke, and stimulated by the persuasions of dieurs flatterers,—at length vanquished with disdayne brake the bridle of patience, began in a rage to complayne on the king:²—wherefore faine he would haue departed the court and retired home to his country, which he could not do without speciall licence from the king.” [The King hearing his murmurs called him to private conference, told him the reason of his displeasure, his liberality and over-courtesy, and permitted him to speak in his own defence.] “How beit before this tyme I did neuer beleue nor hard your grace confesse that magnanimity gentlenes and curtesie were vertues worthy of blame and correction,” [The king dismissed the argument for the time, to be tried later according to Persian laws and customs] “‘In the meane tyme thou shalt repayre into the country, and come no more to the Court till I commaund thee.’”³ [Ariobarzanes departed.] “Mynded to abyde and suffer all Fortune, he gaue himselfe to the pastime of huntinge of Deere running of the wylde Bore, and flying of the Hauke.⁴—

“This noble Gentleman had onely two daughters of his wife that was deceased, the most beautiful Gentlewomen of the countrey.⁵—He was not in his countrey resiant the space of fower monethes,—but one of the kinge's Haraulds sente from the Court, appeared before him with message to this

¹ Act. II, 198-204.

² Act. II, 235-266.

³ Act. II, 267.

⁴ Act. II, 384-389.

⁵ Act. II, 24-34.

effecte, saying vnto him¹ 'My lord, Ariobarzanes, the king my souerayne Lord hath commaunded you to send with me to the Court the fayrest of your two daughters.'—Ariobarzanes not well able to conceiue the meaning of the king's commaundiment,—determined to send his younger daughter, which was not in beautie comparable to her elder sister, whereupon hee caused the mayden to be sent for, and sayde vnto her these words:² 'Daughter the king my maister and thy soveraigne Lord, hath by his messenger commanded me to sende vnto him the fayrest of my daughters, but, for a certain reasonable respect which at thys time I purpose not to disclose, my mynde is that thou shalt goe, praying thee not to say but that thou thy selfe art of the twain the fayrest,—but if so be the king doe beget thee with childe, in any wise keepe close the same: but when no longer it can be closely kept, then in conuenient time when thou seest the kinge merily disposed, thou shalt tell the king that thy sister is far more beautiful than thy selfe, and that thou art the younger sister.' The wise maiden well vnderstanding her father's minde,—promised to performe his charge, and so with the Haraulde and honourable traine, he caused his daughter to be conueyed to the Court.

—"An easie matter it was to deceiue the king in the beauty of that maiden: for although the elder daughter was the fairest, yet this Gentlewoman seemed so peerless in the Courte, that without comparison she was the most beautifull that was to be found either in Courte or country.³

—"The wife of the king was dead the space of one yeare before, for which cause he determined to mary the daughter of Ariobarzanes. When the kinge sawe this Gentlewoman, he iudged her to be the fairest that euer he saw⁴—whom in the

¹ Act II, 407-536.

² Act II, 425-28. Here, however, it is the *best-loved* and not the fairest daughter that is demanded; but see 446, "My fairest daughter?" 490-502.

³ Act II, 529; III, 89-108.

⁴ Act III, 93.

presence of his noblemen he solemnly did marry, and sent vnto her Father to appoynt the Dowry of his married Daughter out of hande, and to returne the same by that messenger.¹ When Ariobarzanes hearde tell of thys vnhoped mariage, right ioyfull for that successe, sent vnto his Daughter the Dowry which he had promised to geue to both his Daughters.²—The mariage being solemnized in very sumptuous and princely guise, Ariobarzanes sent to the king the like Dowry which before he had sent him, with message to this effect: That for so much as he had Assigned to his Daughters two certayne Dowries to mary them to their equal feeses and seeing that he which was without exception, was the hosbande of the one, his duty was to bestow vpon his grace a much greater gift, than to any other who should haue bene his sonne in law:³ but the king would not receive the increase of his dowry deeming him selfe well satisfied with the beauty and good conditions of his new Spouse, whom he entertayned and honored as Queene.⁴—

“In the mean time she was with childe which so wel as she could she kept close, but—as occasion serued she disclosed to the king that she was not the fayrest of her father’s daughters, but her elder sister was more beautiful than she⁵.—The king was greatly offended with Ariobarzanes, and albeit he loued well his wife, he called his Harauld vnto him—and with him returned again his new married spouse vnto her father,—and willed him to sende his eldest daughter, and he returned the Dowry which he gaue with his younger.⁶—Ariobarzanes receyued his daughter and the dowry with willing minde, and sayd ‘Mine other daughter which the King my Soueraygne Lord requireth is not able presently to go

¹ Act III, 122, 143, 149-153. The King does not send for a dowry.

² Act III, 156-167.

³ Act III, 160-167.

⁴ Act III, 169. The King receives the dower, but cf. the action of the Martiall in V, 92-104.

⁵ Act III, 449-506.

⁶ Act III, 515-530; IV, 29-31.

with thee, bycause in her bed she lieth sicke, as thou mayst manifestly perceiue if thou come into her chamber: but say vnto the king, that vpon my fayth and allegiaunce, so soon as she recouered, I will send hir to the court.¹—The harauld seeing the mayden lye sicke in her bed, returned to the king.²—And by the time the yong Gentlewoman was rysen from her childbed, the sister was perfectly whole and had recouered her former hiewe and beauty, both which beinge richelly appavelled, Ariobarzanes with an honourable trayne, sent vnto the kinge.³—The kinge hearinge and seeinge the liberality of Ariobarzanes, accepted the same in good part” [and married the elder daughter to his son Cyrus]⁴ “Ariobarzanes hearinge these good newes, would not yet acknowledge himselfe to be ouercome—, and determined to sende the little childe, to the kinge, which so resembled the kinge’s face and Countenance as was possible.” [And having procured a cradle enriched with all manner of gems and ornament, placed the child therein] “and together with the nourice, accompanied with a pompous trayne of Gentlemen, he sent him to the kinge the very time that the solemne marriage should be celebrated.⁵—When the Cradle was discouered, there apeared a goodly yong Chylde, Smiling and Laughing vpon his father, the ioyfullest sight that euer his father sawe, and so like vnto him, as the halfe moon is lyke the proportion of the rest.—; The king could not be satisfied with the sight of his child by reason of the great delight he had to look vpon him.—The Chylde agayne vpon the common reioyce made vpon him, but specially of hys Father, with preaty motions and sweete laughinges, representinge two smiling pyttes in his ruddy cheekes, crowed

¹ Act IV, 54-117.

² Act IV, 118-132. Chester does not see Katherine, nor is she really ill.

³ Act IV, 334-351.

⁴ Act IV, 380.

⁵ Act IV, 440-464. The Martiall himself brings the child.

many tymes vpon his father, toyinge up and downe hys tender handes.¹

“Notwithstanding seeming to be thus surmounted, he (the king) thought if he did not surpasse this curtesy, his noble and princely minde should be disgraced: wherefore he determined to vse a kind of magnanimity thereby eyther to ouercome Ariobarzanes, or else having apparent occasion altogether to fall out, and to conceyue a mortall malice agaynst him. The Kynge had a Daughter of the age of 21 yeares, a very fayre and comely Lady whom as yet he had not matched in mariage.²—The kynge then purposing to excell Ariobarzanes, mynded by coupling hym wyth hys Daughter, to make him his sonne in lawe. Wherefore he sent for Ariobarzanes to come vnto the Court³ who vpon that commaundiment came, and the kyng sayd vnto him ‘Ariobarzanes, for so much as thou art without a wyfe, we minde to bestow vpon thee a Gentlewoman which not only we well like and loue but also is such a one as thou thyself shalt be well contented to take.’ Then the king caused his daughter to come before him, and there openly commaunded that Ariobarzanes should marry her: which with seemely ceremonies being consummate, Ariobarzanes shewed little ioy of the parentage and in appearance made as though he cared not for his wyfe.⁴—The nobles of the court—greatly murmured to see the obstinacy and rudeness of Ariobarzanes towards the kyng and the Fayre newe married Spouse, much blaminge and rebukinge hys vnkinde demeanor.⁵—Notwithstanding the kynge did marke the Gesture and countenance of Ariobarzanes and after the Banket, the Kynge in Solempne guise and great Pompe caused hys Daughter to bee accompanied wyth a great Trayne to the Lodginge of Ariobarzanes and to

¹ Act IV, 465-477. Heywood has nothing so charming as Painter’s description of the child.

² Act IV, 499. The Princess is earlier introduced by H. Cf. act II, 9.

³ Act IV, 426. The Mar. sues to be allowed to appear at Court.

⁴ Act IV, 505, 520-524; V, 29-33, 41.

⁵ Act V. The nobles say little. Cf. Chest. I, 41.

be caried with hir hir Pryncely Dowry,¹ where Ariobarzanes very Honourably receyued his wyfe, and, in the presence of all the Noble men and Barons hee doubled the Dowry receyued and the same wyth the Ten Thousand Crownes geuen hym by the kynge, he sent back agayne.² This vnmeasured Liberality seemed passyng straunge vnto the kynge, and bredde in him sutch disdayne as doubtful he was whether to yelde or to condemne him to perpetual Banishment. An easy matter it was to perceiue the rage and furie of the king who was so sore displeased, as he bare good looke and countenance to no man,³—and bicause in those dayes the Persian kings were honored and reuerenced as Gods, there was a lawe that when the king was driuen into a furie, or had conceiued a iust displeasure, he should manifest, vnto his Counsellors, the cause of his anger, who afterwarde by mature diligence hauing examined the cause and finding the kinge to be vniustly displeased, should see meanes of his appeasing: but if they found his anger and displeasure to be iustly grounded, the cause of the same, according to the quality of the offence, they should punish, eyther by banishment or capital death, the sentence of whom should passe and be without appeale.—Howbeit Lawful it was for the Kynge to mitigate the pronounced sentence, eyther in al, or in part, and to diminish the payne, or clearly to assoyle the party: whereby it euidently appeared—that the Kynge's wyll if he pardoned was meere grace and mercy.—

“The Counsellors when they heard the reasons of the Kynge, sent for Ariobarzanes of whom by due examination they gathered, that in diuers causes he had prouoked the Kynge's displeasure.⁴ In the end, they iudged Ariobarzanes worthy to lose his head and for better confirmation of their iudgment the Counsellors alleaged a certayne definitiue sen-

¹ Act V, 46-53, 70-76.

² Act V, 77, 92-113.

³ Act V, 153-189.

⁴ Act V, 217-227, 240-255, 278-280.

tence registred in their Chronicles, whilom done by the kings of Persia.¹ The cause was this: one of the kyngs of that Region went a Hauking,—and with a Faucan to fly at diuers game.— Within a while they sprang a Hearon and the Kyng commaunded that one of the faucons which was a notable swift and soaring Hauke should be cast to the Hearon —, and as the Hauke after many batings and intercourses was about to seaze vpon the hearon, he espied an Egle: the stoute Hauke, seeing the Egle, gaue ouer the fearfull Hearon and with swift flight flewe towards the hardy Egle and fiercely attempted to seaze vpon her:—In the ende the good Hauke, with her sharpe talendes, agayne seazed vpon the Egle's neck, and with her beake strake her starke dead, where withal she fel downe amid the company that wayted vpon the king.—

Al the Barons and Gentlemen highly commended and praysed the Hauke, affirminge that a better was not in the worlde.² The king spake not a worde, but stode musing with himselfe and did neyther prayse nor blame the Hauke.— The next day the king caused a Gold Smith to make an exceeding fayre crowne of gold—apt and meete for the Falcon's head.³ Afterwards—he ordayned that in the market place of the Citty a Pearche should be erected and adorned with Tapestry, Arras, and other costly furnitures such as Prynces Palaces are bedecked withal. Thither with sound of trumpets he caused the Faucon to be conueyed, where the kinge commaunded one of his noble men to place the Crowne vpon his head for price of the excellent pray atcheeved vpon the Egle. Then he caused the hangman or common executioner of the Citty, to take the Crowne from the Faucon's head, and with the trenchant sword to cut it of.⁴—

“This example the Iudges alleaged against Ariobarzanes

¹ Act V, 297-317.

² Act V, 305-6.

³ Act V, 307-310.

⁴ Act V, 313-317.

and applying the same to him, ordeyned that first Ariobarzanes, for his Magnamity and liberal curtesie should be Crowned wyth a Laurell Garland, but for his great emulation and continuall dyuice to contende wyth hys Prynce, and in Liberality, to show him selfe superior, his head ought to be stricken of.¹ Ariobarzanes in such maner behaued as no sygne of Choler or Dyspayre appeared in him, onely pronouncing thys sentence with ioyful cheare in the presence of many: "Glad am I that at length there resteth in me so much to be liberall, as I employ my life and bloud, to declare the same to my Soueraygne Lorde, which right willingly I meane to do, that the World may know, how I had rather lose my lyfe than to faynt and geue ouer in mine accustomed liberality."²—Then calling a Notary vnto him he made his will." [The terms of the will are identical with those in the play.]³

"The eight day being come (for the lawe allowed that space to the condemned) a Skaffolde was made in the midst of the Market place," [to which Ariobarzanes was led royally robed and crowned with the laurel; then, divested of his rich attire and prepared for execution.] "The king, seeing his constancy was moued with pity and offered to free him: 'if now thou wilt acknowledge thyself vanquished and ouerdome and accepte thy lyfe in gratefull part, I will pardon thee, and restore thee to thyne offyces and promotions.'"⁴ [This offer Ariobarzanes humbly accepted in a long explanatory speech, and remained the king's chosen counsellor ever after.]

V. A single perusal of the plots of *The Royall King and the Loyall Subject*, and Fletcher's *Loyal Subject*, as outlined above, in connection with the excerpts from the original story, will make clear the essential difference between the two plays.

¹ Act V, 318-325.

² Act V, 328-332.

³ Act V, 340-354.

⁴ Act V, 382-418.

Heywood has taken the story as he found it, seized upon the moments most important for presentation, condensed minor material into description and narrative, and related the whole in the form of speeches apportioned to the different characters. In many cases, he has adopted almost the exact words of his author, altering only so far as his metre required.¹ To the material thus obtained, he has added an underplot carried on, for the most part, in independent scenes, not carefully correlated with the main thread of the story.² Indeed, until quite the end of the play, the Lady Mary Audley is the only connecting link between the Captain's story, and that of the Marshal, in which she herself takes a very subordinate part. Heywood's additions, then, to the original material have been superimposed, laid on from the outside, and are easily separable from his borrowed story.

Fletcher, on the other hand, has seized upon the underlying idea in the Persian tale—that of a subject whose supreme loyalty is tested by the whims of a despotic master—and has developed it after a fashion of his own. He has added himself to the borrowed material and the resulting transformation is very much greater than in Heywood's case of piecing. The orientalism that Heywood did not quite succeed in wiping out of his rendition of the story, is in Fletcher quite gone, though his placing of the scene might have served as excuse for its retention. The mention of the student's gown and the volume of Seneca, in the scene between Archas and the Duke, shows how Western, how English, he is in his conceptions, in spite of his foreign names and settings.

A detailed study of the two dramas, scene by scene, seems to justify the belief that Fletcher had the Heywood play before him, and that from its faults of construction and characterization, he profited in the composition of his own play. Certain scenes and situations not in the oriental

¹ "The Persian History", the description of the horse-shoe incident, the will, the banquet scene.

² The story of the Captain.

story find their analogues in the Heywood play, and many minute parallelisms can be found that seem to point to a conscious effort at improvement upon something that has gone before. Let us take up a few of these.

Fletcher, like Heywood, has a banquet scene¹—suggested, doubtless, in both cases, by that in the original story—unlike Heywood, he has not been content to leave it at the beginning of his action, but has raised it into the position of the catastrophe, when Archas is covered with the black cloak, seized and dragged away to imprisonment and, as he is led to believe, to death. With this scene Fletcher has combined all he gives us of the trial,—Archas' demand for the law and Borosky's accusation. The latter bears a verbal resemblance to the accusing speeches of Chester and Audley:

“Laying aside a thousand petty matters,
As scorns and insolencies both from your self and fol-
lowers
Which you put first fire to (and these are deadly)
I come to one main cause.”²

The plottings of Clinton and Chester are paralleled, or parodied, by Fletcher in the machinations of Olympia's waiting-maids against “Alinda.” Compare such lines as these with the conversations of the lords:

“Gent. If the wind stand in this door,
We shall have but cold custom. Some trick or other
And speedily!
Pet. Let me alone to think on't.”³

Their thoughts lead to the banishment of Alinda, on a false charge, just as the lords' plots do to that of the Marshal. Fletcher, then, has made his underplot, in some points, the shadow of the main action.

¹ *The Loyal Subject*, Dyce, Act I, sc. 5, p. 943.

² The same, p. 945, cf. R. K. V, 240-246.

³ L. S., I, 2, p. 918, R. K. I, 153-163, IV, 394-398, 428-432, nearest parallel.

This action, moreover, is condensed and unified, in the *Loyal Subject*, by the fact that the first disgrace of Archas is due to an old grudge, on the part of the Duke, and results at the outset, in his resignation from office and retirement to the country. Thus the capricious favor of the Duke is explained by the primary misunderstanding of Archas' character, and his desire to try him "by a few fears" is far more natural. Fletcher evidently saw in Heywood's play, the inconsistency given to the King's character by his frequent reversals of the Marshal's fate, and remedied it in the best possible way. It is through a public misfortune that only Archas can avert, that the Duke is led to regret his rash spite, and recall his sentence. Thus the return of Archas is much better motivated than that of the Marshal, when, owing to the various marriages in act IV, the action is apparently concluded before the catastrophe, the trial and condemnation of the Marshal, has occurred.¹ Fletcher reserves the unions, otherwise quite parallel to those in the *Royall King*, to their rightful place at the close.²

Again, instead of a Captain who pursues his own affairs quite independently of events at court, Fletcher has given his general a son, Theodore, who acts as mouthpiece for his father's injuries, and who, like our Captain, serves to point out the vices and follies of the court. The moral lesson taught in the coarse scenes of which the Captain is the hero, is by Fletcher more closely interwoven with the action of his chief characters, in the scenes following the introduction of Archas' daughters, Honora and Viola, to Court.³ The Captain's followers have here become Archas' own soldiers, under the command of his son, Theodore; so they, too, seem to have a stronger right to their province of comic relief, especially since, at the close, having turned their play to earnest, they serve as the means of bringing about the reso-

¹ L. S., I, 5, p. 922, R. K. IV, 520-524.

² L. S., V, 7, p. 951.

³ L. S., III, 4, p. 935, sc. 6, 937-8; IV, 2, p. 939-40, 3, p. 941-2, R. K. III, 209-435.

lution of the action. They too, are soldiers turned beggars—or hawkers of street wares—not because they have no money, but because they will not accept money from men who dishonor their general. Theodore and the Captain both go ragged for honor's sake, and both feel free to speak their minds with utmost frankness to the silken followers of the court.

One or two brief similarities in thought or expression add to the general impression of Fletcher's knowledge of the *Royall King*. Thus, in the last scene, the Marshal says he gives his life to the King, "In lieu of which oh grant me but a grave." Burris, telling of Archas' refusal to return to arms, says:

"He shook his head, let fall a tear, and pointed
Thus with his finger to the ground; a grave
I think he meant; and this was all he answered."¹

There are several references to hawking that at once suggest the strife of the falcon and the eagle, but references to falconry are so common in plays of the period that they hardly furnish available evidence. The adjurations to "hold," "stay," "forbear," etc., addressed by the Queen, Prince, Princess and others to the executioner, in the last scene of the *Royall King*, are paralleled by Archas' address to the mutinous soldiers near the close of the *Loyal Subject*.

"Hold, hold, I say, hold Soldiers,
On your allegiance, hold!"²

While Archas is not actually threatened with death, and the Duke had never intended for him anything beyond a temporary imprisonment, Fletcher has preserved the tragic suspense of the last scene in the punishment of Theodore and has heightened it by the introduction of Brisky and Young Archas, and still more by the fact that the minister

¹ L. S., I, 5, p. 922, R. K. V, 332.

² L. S., IV, 7, p. 946. R. K. V, 357-8.

of this summary justice is the offender's own father. Now it is the Duke who says "Hold, hold, I say, a little hold! consider."¹ Here too, the culprit makes a last request, parallel to the Marshal's will:

"Your grace's mercy,
Not to my life applied, but to my fault, sir!
The world's forgiveness, next! last, on my knees, sir,
I humbly beg
Do not take from me yet the name of father;
Strike me a thousand blows, but let me die yours!"²

Lastly, Fletcher, too, quotes the much-used line from the *Battle of Alcazar*: "*Let 'em feed so and be fat.*" in the scene between Archas and his daughters, after they have been commanded to come up to court.³ Throughout this scene, there are many likenesses of thought and expression to the scenes between the Marshal and his daughters, but, as the situations are practically identical, this was to be expected. As to the quoted line, it does not, of course prove anything, by itself, except Fletcher's knowledge of a current phrase; but it does seem curious, that of all Fletcher's plays this should have been the one in which he happened to use it, if it had not been recalled to his mind by its occurrence in Heywood's play.

Finally, the accusation brought against Archas, while quite as unreasonable as that made at the Marshal's trial, is far more fitting and dramatic, in that it is actually based on the action of the General in yielding to the Duke's own prayer: he is accused of impiety for doing just that which saved his master and his state from destruction.

The key-notes to the heroes are the same, in the two plays. Archas' declaration,

"Through all the ways I dare
I'll serve your temper though you try me far"³

¹ L. S., V, 7, p. 951. R. K. V, 336-354.

² L. S., III, 2, p. 932, next to last line.

³ L. S., II, 6, last two lines. R. K. IV, 133-135.

is quite in the Marshal's spirit; and the Duke's admission,

"Through a few fears I mean to try his goodness
That I may find him fit to wear here, Burris."¹

voices the King's motive for his erratic behaviour to his Marshal. In many points, they differ. The pathos of Archas' position is greatly increased by the fact that he is an old man, enfeebled by long service. The Duke's carelessness, and his spite against Archas, on the other hand, gain excuse from his youth. The moral tone of the play, as is often the case with Fletcher, is decidedly lower than Heywood's; indeed, the latter seems to have a distinct moral end in view, whereas Fletcher's single purpose, is, as always, emotional and aesthetic, quite unmoral.

In the *Royall King and the Loyall Subject*, then, we have the work of a poet, who at his best, is thoroughly realistic. He has chosen here a romantic subject, but according to the bent of his genius, has worked it up as realistically as possible, leaving the story much as he found it, and creating variety by a series of characteristically English scenes, in which he is thoroughly at home. For this reason, in my opinion, it is not the King or the Marshal, who is the best and most living character in the play, but the honest free-spirited Captain, through whom, if through any character, the poet himself speaks.

The *Loyal Subject*, on the contrary, gives us a characteristic play from the hand of a master in the romantic temper. It is unmistakably the work of Fletcher, at his best, and we have in Archas one of the most admirable and pathetic, and in Theodore, one of the most refreshing of all his creations.

Frequent mention has been made by writers on the drama (Ward, Collier, Fleay, etc.) of the parallelism between *The Royall King and the Loyall Subject* and Fletcher's *Loyal Subject*. What has been said in regard to their likenesses

¹ L. S., IV, 6, p. 945.

and differences, therefore, is but an amplification of a fact previously noted. There is another parallel to our play, however, that has attracted little notice, the drama called "*Chabot, Admiral of France*," usually ascribed to Chapman and Shirley. Curiously enough, in this instance, as in that of "*El Duque de Viseo*," noted by Ward,¹ we have a play whose plot, founded on actual historical incidents, nevertheless bears a strong resemblance to that of another play, drawn from a quite different, and probably purely fictional source.

The main incidents of "*Chabot*"² are as follows:

Philip Chabot, Admiral of France, a man renowned for his absolute justice and unimpeachable virtue, was for many years first favorite with King Francis I. At last, however, a younger man, Montmorency, Lord Constable, began to equal if not to supplant him in the King's favor. Three irresponsible officers of the court, Chancellor, Treasurer, and Secretary, knowing Montmorency to be pliable through his ambition, and Chabot, incorruptible and an obstacle to their illegal practices, seized on the moment of a reconciliation between Chabot and Montmorency to make the latter present an unjust bill requiring the Admiral's signature, an act that they felt very sure would create a new rupture. The King, on a wayward impulse to test the boasted righteousness of his Admiral, himself signed the bill, and sent it, armed thus with his authority, to Chabot.

The latter, in a rage at the flagrant injustice of the whole proceeding, not only refused to sign, but tore the bill to fragments. Appealed to by the King, he persisted in the justice of his course, even claiming that all the honors granted him by the King were fully equalled by his services. The King provoked to genuine anger by this assumption, threat-

¹ *El Duque de Viseo*, Lope de Vega, written earlier than 1614, printed at Madrid, 1617. See L. de V., complete works, introduction to *El D. de V. Ward, Eng. Dram. Lit.*, II, 560. The resemblance is limited to the *Loyal Subject*.

² *The Dramatic Works and Poems of James Shirley*, ed. A. Dyce, London, 1833, Vol. VI, p. 85, *Chabot, Admiral of France*.

ened him with an attainder, whereat he claimed that by that threat all his former favors were annulled.

The trial followed, with a condemnation assured beforehand, though grounded on worthless accusations, the judges following the Chancellor's lead perforce, but reserving to themselves the statement that it was *perforce* alone. Chabot's dearest friend, Allegre, was meantime put to the torture.

After the condemnation, Montmorency, weak and vacillating, but not evil, joined the Queen, who from jealousy of Chabot's wife, had at first tried to excite the King against him, in an appeal for the Admiral's pardon and re-enstatement. This had been the King's very intention from the first. Summoning, therefore, the officers of Court, the Queen, and others, and calling Chabot into his presence, the King pronounced upon him a free pardon, and re-establishment in all his forfeited prerogatives. Chabot, inimitably just, astonished the court by his quiet "You cannot pardon me, sir." Since he was innocent, *pardon*, implying guilt, was impossible. An examination into the papers of the trial, and the conduct of the judges, convinced the King of Chabot's truth and the righteousness of his claim, resulting in the arrest, trial and condemnation of the unjust and ambitious Chancellor.

Chabot, weakened and unnerved by his unjust trial and condemnation, and distressed by the sufferings of Allegre, racked for his sake, fell now to brooding on the imperfect love of the King, who for a whim, had been induced to subject one who was not only his just and faithful servant, but his nearest friend, to suffering and the threat of death. His utmost loyalty thus stricken, he weakened more and more, till at last, in the very presence of the King, who had come to cheer and comfort him, and in the act of pleading for mercy on his old enemy, the Chancellor, he died.

This play, then, unlike those of Heywood and Fletcher, is a tragedy. Plot and motive are far simpler than in the former plays. The climax of the action lies in the trial of the Admiral, worked up to by the machinations of the plot-

ting lords (paralleled by Chester and Clinton in our play) hastened by Chabot's own independence of attitude toward the King. There are no alternations of favor and disfavor, as in the other plays. There is no under-plot, no comedy incident, no variation in the action. Of all the plays, *this* most simply presents the central theme,—a subject loyal, first to his own sense of right and justice, second to his royal master, a ruler, magnanimous in the main, but led by bad counsellors into opposition to this most loyal of his subjects, whom, after many years of faithful service, he first hurls down and at last re-enstates in his capricious favor. In Chabot's case, however, the re-enstatement comes too late.

In consistency of character, the three central figures in these plays the Marshal, Archas and Chabot, may be considered equal. In some ways, the last is the noblest of the three. He is calmly just in his defense of himself, he is absolutely without the plotting instinct that somewhat mars the Marshal's dignity and though he claims equality with the king in the matter of services rendered and benefits conferred, he does not actually show the spirit of emulation that actuates the Marshal. The king's character, too, is clarified and simplified. In *The Royall King and the Loyall Subject*, it is difficult to tell whether the royal master is actually swayed by the plots and arguments of his courtiers and by pique at the Marshal's spirit of emulation, or whether, throughout, he too, like Louis, is merely trying the temper of his subject. Fletcher's play shows us the Duke actually prejudiced against Archas, at first, and only coming gradually to understand and appreciate his real worth and his enemy's corruptness.

Undoubtedly, then, this play of Chapman-Shirley lacks variety, and the efforts at humor in the Proctor's speeches (the only comedy relief attempted) are heavy and tiresome; yet it compels a sympathetic interest throughout by the directness and intensity of its appeal. The chief characters are carefully differentiated and clearly defined, in few and simple strokes, while many of the speeches are not only

poetic, but like much of Chapman's work, weighted with thought. Even the more minor characters are interesting and alive, and we conclude the play with the feeling that Chabot himself has worthily filled the rôle of the tragic hero.

In contrast even to the *Royall King*, and much more to Fletcher's play, *Chabot* is a realistic chronicle, romantic only in the situation, not at all in treatment. Direct, bare, forceful, it sets the work of Chapman in sharp—one might almost say, solemn—contrast with that of his lighter-handed, perhaps more hasty and superficial fellow-poets.

It is interesting to note that in at least four important points, the plot of the *Loyal Subject* bears a closer resemblance to that of *Chabot* than to that of Heywood's play. (1) Borosky and Montmorency are both young men, recently taken into the royal favor, of good repute among the other nobles, and rather weak than wholly corrupt.¹ There is no exact parallel to these characters in the *Royall King*, though Chester and Clinton together act their part in prejudicing the ruler against his subject. (2) The climax of the plot, the condemnation of the loyal subject, in the *Royall King*, comes as a result of emulation, personal rivalry between the Marshal and the King; while in *Chabot* and the *Loyal Subject*, it is the direct consequence of a public action, done for the sake of the common good. (3) Archas is put to the

¹ Compare the character of Borosky, as given by Theodore, with that of Montmorency in Allegre's mouth:

L. S., I, 1: "Believe it, a brave gentleman,
Worthy the Duke's respect, a clear, sweet gentleman,
And of a noble soul."

Chabot, I, 1: "As just and well inclin'd (as Chabot), when he's
himself,

(Not wrought on with the counsels and opinions
Of other men) and the main difference is,

The admiral is not flexible, nor won
To move one scruple, when he comprehends
The honest track and justness of a cause:

The constable explores not so sincerely
The course he runs, but takes the mind of others."

Cf. M. in III, I, IV, I.

torture, as is Allegre and through him, we may say, Chabot, in the Chapman play. The Marshal suffers nothing like this. (4) Finally, Archas, like Chabot, forgives his enemy, at the close of the action, and begs the remission of his punishment, and his restoration to favor. In our play, we are left to suppose that the Marshal let justice take its course with the plotting lords who had deprived him of his offices.

Fletcher's *Loyal Subject* was licensed in 1618, *Chabot, Admiral of France*, not until 1635, so it would seem clear that Fletcher could not have borrowed from Chapman's play. Whether or not he knew its source, however is a different question, and one that cannot be settled here. The rather noteworthy resemblances detailed above would lead one to suspect some such possibility.¹

VII. The foregoing pages have attempted to define the distinctive character of *The Royall King and the Loyall Subject* as a drama, thus fixing its place with relation to other plays. They have also reviewed the questions that have arisen with regard to its date and authorship, summarized its plot, the plots of parallel plays and the source from which the original story was drawn. It only remains to say a few words, in conclusion, upon the individual worth of the play. The chief merit of *The Royall King and the Loyall Subject* is, in my opinion, that it is so thoroughly characteristic of Heywood. His carelessness, his lack of system, his

¹ Koeppel (*Quellen-studien zu den Dramen George Chapman's, Philip Massinger's und John Ford's*, Strassburg, 1897) assigns *Les Recherches de la France d'Estienne Pasquier*, 1521, as the source of *Chabot*. It is, of course, possible that Chapman, who seems to be the chief, if not the only, author of the play as we have it, knew both Heywood's play and Fletcher's, and took hints from the latter for the treatment of a story which, though historically true, embodied the same principle as the loyal subject plays. The four points of similarity between *Chabot* and *The Loyal Subject*, enumerated above, are not mentioned by Koeppel as founded on Pasquier's account of Chabot's life. A more detailed study of the possible sources of the play would be necessary before one would be justified in arriving at the conclusion that Chapman actually used Fletcher's play. The interesting possibility at least presents itself.

haste, his habit of taking his material wherever he could find it, and just as he found it,—all those faults of the hack writer that were peculiarly his—are here exemplified; but this is not all. His ability to infuse life into his material, and thoroughly characteristic English life, to present with vividness scenes of every-day realism, of pathos, and of a somewhat obvious touch-and-go humor, all in a smooth, easy, rhythmical flow of expressive verse; to inspire with a wholesome moral purpose even the coarsest scenes, and to create characters, especially the characters of direct, upright open-minded young men, that live before us and compel our sympathy and friendship, this power, too, appears in full measure in this play. It will live because the spirit of Heywood lives within it.

THE
ROYALL
KING,
AND
The Loyall Subject.

As it hath beene Acted with great
Applause by the Queenes Maiesties
Servants.

Aut prodesse solent, aut delectare. —

Written by *Thomas Heywood.*

LONDON,

Printed by *Nich.* and *John Okes* for *James*
Becket, and are to be sold at his shop at the
inner Temple neare the Gate. 1637.

PROLOGUE TO THE STAGE.

To give content to this most curious Age,	1
The gods themselves we' have brought downe to the Stage,	
And figur'd them in Planets, made even Hell Deliver up the Furies, by no spell,	5
(Saving the <i>Muses</i> rapture) further, we Have traffickt by their helpe; no History We have left unrifled, our Pens have beene dipt As well in opening each hid Manuscript, As Tracts more vulgar, whether read, or sung	10
In our domesticke, or more forraigne tongue: Of Faiery Elves, Nymphs of the Sea, and Land; The Lawnes and Groves, no number can be scan'd Which we' have not given feet to, nay 'tis knowne, That when our Chronicles have barren growne	15
Of Story, we have all <i>Invention</i> stretcht, Div'd low as to the Center, and then reacht Unto the <i>Primum mobile</i> above: (Nor scapt things intermediate) for your love, These have beene Acted often, all have past	20
Censure; of which some live, and some are cast: For this in agitation, stay the end, Though nothing please, yet nothing can offend.	23

² *We' have.*) Dilke, Collier: we've.

¹⁰ *As tracts*) D., tracks.

¹³ *The Lawnes and Groves.*) D. The lawns, the groves.

¹⁴ *We' have.*) D., we have; C., we've.

¹⁶ *stretcht.*) D., C. stretch'd, so reach'd.

¹⁸ D. no parenthesis. 'scap'd for *scapt*.

D R A M M A T I S P E R S O N A E .

The King of England.	The Prince of England.	1
The Lord Martiall.	Captaine Bonvile.	
The Earle of Chester.	Corporall Cocke.	
The Lord Lacy.	Lansprisado Match.	
The Lord Clinton.	The Clowne.	5
The Lord Audley.	A Welch-man.	
The Lord Bonvile.	An Host of the Ordinary.	
The Princessse.	Foure young Gallants	
Isabella the Martialls eldest	at the Ordinary.	
Daughter.	A Servant.	10
Margaret, the Martials	A Bawd.	
Younger Daughter.	Two Courtezans.	
The Lady Mary Audley.	Attendants, &c.	
Two Gentlemen in a Bro-		
thelhouse.		15

^a *Corporall Cocke.*) D. brackets "Corporal Touch-box, Lanceprezado Match, Cock" as "three of Captain Bonvile's soldiers." Cock and the Clown are one.

^c The Lord Lacy. Does not speak in the play.

^d C. A Host.

^e *at the Ordinary.*) D. omits.

^f *Margaret.*) C. corrects to "Katherine," the name used throughout the play.

^g *in a Brothel-house.*) D. omits.

The *ROYALL KING*, and The *LOYALL SUBJECT*.

Actus primus, Scena prima.

1

Enter the King of England, the Lord Lacy, Clinton, Chester, and the Martiall, Audley, and Bonville.

King.

Thus from the holy Warres are we returned,
To slumber in the Summer of soft peace,
Since those proud enemies that late blasphem'd
And spit their furies in the face of Heaven,
Are now laid low in dust.

Chester. Dread Sovereaigne, 10
The Heavens have shew'd their bounty unto us,
In guarding your most dear and sacred life
From opposite hatred, and that imminent perill
To which you were ingaged.

Clinton. When in one battaile you were twice unhorst, 15
Guirt with the opposite rankes of Infidels,
That had not timely rescue come from Heaven,
Mortall assistance had beene us'd in vain.

King. Ey, now you load me with a surplussadge 20
Of comptlesse debt to this thrice valiant Lord
My noble Martiall, twice that perillous day
Did he bestride me, and beneath his Targe
Me thought that instant did I lie as safe
As in my best and strongest Cittadell;

Title.) Dilke. *The Royal King and Loyal Subject.*

¹ *Actus primus, etc.)* D. Act I, Scene I.

² *the Lord.)* D., C. *the Lords.*

³ *Are now.)* Pearson: And now.

¹⁹ *Ey.)* C. Fye!

²² *Me thought.)* D., C. Methought

The whilst his bright Sword like the Bolt of *Iove*, 25
 Pierc't the steele-crests of barbarous Infidels,
 And flatted them with earth; although my Subject,
 Yet in this one thing thou hast prov'd my Lord:
 For when my life was forfeit to the Warres,
 Thou by thy valour didst redeeme it freely, 30
 And gav'st it me, whilst thou ingag'st thy life:
 For which if ever by like chance of Warre,
 Lawes forfeiture, or our prerogative,
 Thy life come in like danger, here we sweare
 By our earths honours, and our hopes divine, 35
 As thou for us, wee'le ours ingage for thine.

Mart. You give my Lord, to Duty Attributes
 Too high for her submissee humility:
 I am your vassall, and ten thousand lives
 Of equall ranke with mine, subjects and servants, 40
 Be over-rated if compar'd with yours.

King. When I forget thee, may my operant parts
 Each one forget their office: We create thee
 Next to our selfe of power, we but except
 The name of King, all other dignities 45
 We will communicate to thee our friend.

Mart. May I no longer use these Royalties,
 Or have the power to enjoy them, then I wholly
 Devote them to your service.

Prince. Noble Martiall, 50
 If I survive *Englands* Inheritance,
 Or ever live to sit on *Iacobs* Stone,
 Thy love shall with my Crowne be hereditary.

Mart. And gracious Prince, since Heaven hath bin as
 liberall

²⁵ *Steele-crests.*) D., C. steel crests.

²⁸ *Yet in this one thing.*) P. omits "thing."

³¹ *ingag'st.*) D. engag'd'st.—correct, but unpronounceable.

⁴¹ *over-rated.*) D, C, overrated.

⁴² *may my operant parts.*) D, operant powers.

⁴⁴ *our selfe.*) D., C. ourself, so throughout.

The Royall King and the Loyall Subject. 45

To grace me with your favour, as my birth 55
Was to endow me richly; all your graces
Shall with my great and ample revenues
Be ever to your vertues serviceable.

King. We know it, and have beene observers long
Of thy choice vertues, neither could we yet 60
Fasten that love on thee, which came not home
With double use and ample recompence.

Clint. These graces are beyond dimension,
They have nor height, nor depth, uncircumscrib'd,
And without bounds. He like a broad arm'd tree 65
O're—shadows us, and throw his spacious bowes,
We that grow under cannot see the Sunne,
Nor taste the cheerefull warmth of his bright beames.
These branches we must loppe by fire or Thunder,
Or by his shadowy armes be still kept under. 70

Chest. I was borne Eagle-sighted, and to gaze
In the Suns fore-head; I will brooke no cloud
To stand betwixt me and his glorious fire,
I'le have full light, or none; either soare high,
Or else sinke low; my ominous Fate is cast, 75
Or to be first, or of all abjects last.

King. You shall renowned Martiall feast for us
The Embassadors that come from forraigne Lands,
To gratulate our famous victories.

Mar. I shall my Lord, and give them intertainment 80
To *Englands* honour, and to suite the place
Of which I beare the name.

King. We doubt it not:
We understand Lords, in these tedious warres

⁶³ *Clint.*) D. and C. add (*aside to Chester*).

⁶⁵ *broad arm'd.*) D., C.: broad-arm'd.

⁶⁶ *O're-shadows.*) D., C.: O'er shadows.

⁷¹ *Chest.*) D, (*To Clint*). C. (*aside to Clinton*).

⁷² *Fore-head.*) D., C. forehead.

⁷⁷ *renowned.*) D., renown'd. This elision destroys the metre.

⁸³ *We doubt it not.*) C., a dash after "not."

Some forward spirits have beene at great expence 85
 To furnish them like noble Gentlemen;
 And many spent most part of their revenues
 In honour of their Countrey, some undone
 In pursuit of these warres; now if such come
 For their reliefe by suite petitionary, 90
 Let them have gracious hearing, and supply
 Or by our service, or our Treasury

Audley. I have one Kinsman hath spent all his land,
 And is return'd a beggar, and so tatter'd,
 As that I can but blush to acknowledge him: 95
 But in the Warres he spent it, and for me,
 Warres shall relieve him. He was a noble Heire,
 But what these lost, let other Warres repaire.

King. Lords all, once more we greete your safe returne.
 With generall welcome, we invite you all 100
 To feast with us, and joy what we have wonne,
 Happiest in these, our Martiall, and our sonne. *Exit.*

Enter the Clowne and a Welch-man.

Clowne. It seemes thou hast not beene in the Warres my
 Friend, but art new come up to *London*. 105

Welch. Heaven plesse thee from all his mercies, and
 his

graces: It was told us in *Wales*, that you have great pigge Or-
 gan in *Pauls*, and pigger by a great deale than our Organ
 at *Rixam*, which made me make my travels and my journies
 on the pare hoofe up to *London*, to have resolutions and cer-
 tifications in 112

that pisinesse, that when I return into my

⁹² *Audley.*) D. *Aud.* (*Aside*).

¹⁰² *Exit.*) D., C. *Exeunt*. Throughout the play, "*Exit*" is oftenest
 used to denote the end of a scene and the departure of all the characters.

¹⁰³ *Enter the Clowne.*) D. *Enter Cock*, etc. So throughout the scene.

¹⁰⁶ *From all his mercies.*) D. for all, etc.

¹⁰⁷ *graces.*) D.: *graces*!

¹⁰⁹ *at Rixam.*) D.: in *Rixam*; C.: *Wrexham*; so, in 118, 125.

Countries and habitations, I may give notice to mine Uncle,
Rice ap Davy, ap Morgan, ap Evan, ap Iones, ap Gef-
frey.

I pray where about stands *Pauls* Church, can you tell her?

Clowne. O very easily; stand with thy face that way,
and 115

follow thy nose, and thou wilt be there presently. But does
thou heare *Brittan*, take my word, our Organ of *Powles* is
much bigger and better than yours of *Rixam*, by as
much as *Powles* Church is bigger and better than Saint
Pantridge. 120

Welch. Awe man, you prittle and prattle nothing but leas-
ings and untruths: now will you but ease your posteriors a
little and I will quickly show you your Organ of *Pauls*.

Clowne. Very good, I like your demonstration well; but
doest thou thinke your Organ of *Rixam* can compare with
ours for all that? 126

Welch. Lend me but your eares and your apprehensions,
and

I will make you easily to acknowledge your errours.

Clowne. But first shew me your case in which you carry
your two paire of Organs, sure those slops will not hold
them: 130

but in the meane time walke with me to the next Lettice,
and I will give thee two Cannes, and wet thine Organ-pipes
well I warrant thee.

Welch. I will take your courtesies, and if ever I shall
meet
you in *Glamorgan*, or *Rednock-shire*, I will make bold to
requite 135
some part of your kindnesses.

¹¹⁴ tell her.) C. hur.

¹¹⁷ take my word.) D.: take my words. *Powles.*) D. Powl's, C. Paul's.

¹²¹ Awe man.) D.: Awe-man (?). C.: Awe, man! No doubt the
correct modern equivalent.

¹³⁰ Sure those slops will not hold them:) A question in D.

¹³⁵ Rednockshire) C. Brecknockshire.

A loud winding of Hornes within.

Clowne. The very noise of that Horne hath frightened my courtesie, but all's one, fare-well for this time, and at our next meeting ten to one I will be as good as my word. 140

Welch. Say you so man, why then Cad keepe you from all his mercies, and good fortunes, and make us all his servants.
Sound againe.

Enter the King, Martiall, &c.

King. Come, we will to the chace, be neare us Martiall, I'le try today which of our two good steeds Can speed it best; let the most swift take both.

Mar. So please your Grace, but I shall surely loose; Yours is the best for prooffe, though mine for show.

King. That will we try, the wager growes not deepe 150
Equals the lay, and what we winne, wee'le keepe,
Mount, mount. *Exeunt.*

Chester. Greater and greater still no plot, no tricke
To have him quite remov'd from the Kings Grace,
To slander him? 155

Clin. The King will lend no eare
To any just complaint that's made of him;
What can our scandals doe then?

Chest. Challenge him
Of Treason then, and that may haply call 160
His Loyalty into suspect and question,

¹³⁹ *fare-well.*) D.: farewell. C.: fare well.

¹⁴¹ *Say you so man.*) A question in D. and C. *Cad*). D. Cod.

¹⁴³ D. *Exeunt.* No doubt correct.

¹⁴⁶ *today.* D. today; C. today.

¹⁵² *Exeunt.*) D. *Exeunt King and Marshal.* C. *Exeunt King, Marshal, etc., manent CHESTER and CLINTON.*

¹⁵⁸ D. has a colon after "still"; C. an exclamation. Both, an interrogation mark after "Grace."

¹⁶⁰ What can our scandals doe then.) P. misprints "them."

Which in the King at least will breed a coldnesse,
If not a deadnesse of affection.

Clint. Of Treason? say he crave the combate then,
For that's the least he can; which of us two 165
Shall combate him,? I know his blowes too well,
Not I.

Chest. I should be loathe.

Clin. How do you relish this?
His vertue and his bounty wonne him grace, 170
On that wee'le build to ruine all his favours,
And worke him to disgrace.

Chest. Pray teach me how?

Clin. First, praise him to the King, give all his vertues
Double their due, adde unto every thing, 175
Ey, and Hyperbolize in all his deeds:
Let his knowne vertues be the common Theame
Of our discourse to stale him, rate his worth,
To equalize, if not to exceed the King:
This cannot but beget distast at least. 180

Chest. But further.

Clin. Thus; then fall off from his praise,
And question his best deeds, as it may be
His noble bounty is but popular grace,
And his humility but inward pride: 185
His vulgar suffrage and applause abroad,
A way to climbe and seate himselfe aloft,
You understand me?

Chest. Fully; come to horse, *Hornes.*
And as we ride, our further plots digest, 190
To finde what may disturbe, what ayd us best. *Exit.*

Enter Martiall, and Servant.

¹⁸¹ But further.) C.: farther. So, wherever the word occurs.

¹⁸⁹ Fully, etc.) D. Fully. (*Horns sound.*) Come, to horse;

¹⁹⁰ digest.) D. digest. See note.

¹⁹¹ Exit.) D., C.: Exeunt.

¹⁹² D. "Scene changes to a Forest. Enter," etc.

Mar. Spurre to the King, his steed's unshod before,
The wayes be stony, and hee'le spoyle his beast:
Here take these shooes and hammer, brought of purpose 195
For mine own use.

Serv. My Lord, have you pluck't the shooes off from
your owne horse, to set them on anothers, a thousand to
one but you will spoyle your owne Guelding quite.

Maf. No matter, doe as I command thee sirrah; 200
Hollow him streight, I know he loves that horse,
And would not ride him bare for any gold.

Serv. Your horse is as good as his I am sure, and I think
you love him as well. 204

Mar. No matter, if he asks thee where thou hadst them,
Tell him, thou broughtest them with thee for my use.
Away, I'le gallop after, and over-take thee.

Serv. Put your shooes on another horses feete, and let
your owne goe bare-oot? a Jest indeed.

Mar. The King affects both his good horse and Game, 210
I'le helpe to further both.

Enter the King, and Martiall: Winde hornes.

King. You have fetcht me up at length, that's to your
fortune,
Or my misfortune, for I lost a shooe.
Martiall you ride well furnisht to the field, 215

Mar. My Lord, so Horsemen should, and I am glad
My man was so well furnisht, and the rather
Since we are farre from helpe; my man is cunning,
Your Highnesse to his skill may trust your horse.

¹⁹⁸ *another's*) D., C. another's? A etc.

²⁰¹ *Hollow.*) D., C. "Follow." See note.

²⁰⁷ *and over-take thee.*) C. "o'ertake." This improves the metre.

²⁰⁹ *bare-foot? a Jest indeed.*) C. barefoot. D.: A jest, indeed!

²¹¹ D. *Exeunt.*

²¹² D. "*Horns sound. Enter KING and MARSHAL.*"

²¹⁵ *field.*) The comma of the Quarto is emended in all editions to a period.

King. Thou couldst not have presented me a gift 220
I could have tasted better, for that beast
I much esteeme: you were out-stript at length.

Mar. Till I was fore't to alight, my horse with yours
Kept equall speed. *Enter the Lords.*

King. Our Lords? now Gentlemen, 225
How do you like the Chace?

Audl. 'Twas excellent.

King. Had not my horse beene by mischance unshod,
My Martiall here and I had led you still.

Chest. You were the better horst. 230

King. And you the worst,
Witnessse the hugenessse of your way behind:
Is not my horse yet shod?

Serv. He is my Lord.

King. Then let us mount againe. 235

Clin. Your horse my Lord, is not in state to ride,
He wants two shooes before.

King. Whose doth, the Martials?

Mart. Oft such mischances happen.

King. Were you furnisht 240
For us and for your selfe kept no supply?

Mar. So I may have my Lord to furnish you,
I care not how my selfe want.

King. Apprehension helpe mee, for every circumstance
apply.

Thou hast done me an unwonted courtesie; 245
You spy'd my loss first.

Mar. I did my Lord.

²²² *out stript.*) D. C. outstripp'd.

²²⁵ *Our Lords?*) Both D. and C. omit the question mark.

²³⁶ *Clin.*) D.: *Clin.* (*To Marsh.*)

²³⁸ *Whose doth*) C. and D. both make here two questions. "Whose doth? the Marshal's?"

²⁴⁴ *Apprehension*) This word, as has been noted by all the editors, should be alone on the line, since it completes the preceding verse. "Help" then begins a new verse.

²⁴⁶ A question in D., as is also 248.

King. And then alighted.

Mar. True.

King. Upon my life 'tis so, 250
To unshoe thine own good steed, and furnish mine,
Was't not? upon thy life resolve me true.

Mar. What I have done my Lord, I did to you.

King. You will exceed me still, and yet my courtesie
Shall ranke with thine; for this great duty showne, 255
I pay thee thus, both steeds are now thine owne.

Clint. They wager love.

Mar. The best thing I can doe
In me is duty; the worst, Grace in you.

King. Th'art ours; come mount, we will returne to
Court, 260
To order the great Turnament prepar'd
To do our sonne grace; in which we intreat
Martiall, your ayde, because your skill is great. *Exit*

Enter Corporall and Cocke ragged.

Corpor. We have visited all our familiars, is it not now 265
time that we revisite our Captaine?

Cock. With all my heart good Corporall, but it had not
bin amisse, if we had gone to *Burchen-lane* first to have sui-
ted us: and yet it is a credit for a man of the sword to goe
thread-bare, because by his aparrell he may be taken to be
an old Soldier.

Corp. Cocke, thy father was a fresh water-soldier,
(thou are not;
Thou hast beene powdred, witnesse thy flaxe & touch-box.

²⁵⁰ D. "'tis so!"

²⁶⁷ *Clint.*) D. adds (*Aside*).

²⁶⁰ *Th'art*) D. Thou'rt ours!

²⁶³ *Exit.*) D., C. *Exeunt*.

²⁶⁴ D. "*Scene changes to London. Enter*" etc.

²⁶⁵ *We have visited, etc.*) C. places a question mark after "familiars."

^{272, 3} written as prose by C. and D.

²⁷³ *fresh water-soldier.*) D. has no hyphen. C. a fresh-water soldier.

Enter Match.

Cocke. But who comes yonder, my Match? I am glad to 275
have met thee.

Match. I knew Cock, at one time or other thou wouldst
meete with thy Match. What, shall we goe to my Captains
lodging?

Enter Captaine extreamely ragged. 280

Corp. Spare that paines, yonder he appears in his colours.

Capt. Fortun' de la guere; I that have flourisht, no colours
like me nay, no Trumpet thou in his highest key; have no
thing now but ragges to flourish; I that have fac't the enemy,
have not so much as any facing left me: were my suite but as
well pointed as I have seene some, and stood I but in the
midst of my followers, I might say I had nothing about me
but tagge and ragge. I am descended nobly; for I am descen-
ded so low that all the cloaths of my backe are scarce worth
a Noble: I was borne to thousands, and yet a thousand to 290
one, they will now scarce acknowledge mee where I was
borne.

Corp. Health to our worthy Captaine,

Capt. Thanks my most worthy soldiers; and yet if I should
examine your worths, what at the most could all you make?

295

Corp. I would not have your Worship to examine our
outsides.

Capt. And for your insides I'll passe my word.

Cock. Cannot all your worships credit afford you a new
suit?

²⁷⁵ C. and D. both read: "But who comes yonder? My Match!" The emendation does not strike me as an improvement.

²⁸⁰ C. "*Enter Captain BONVILLE, extremely ragged.*" D., too, prints "extremely." There is but one "*Captain,*" who is so called throughout. See note.

²⁸² C. and D. correct the French: *Fortune de la guerre!*

²⁸⁴ C. omits "but ragges."

Cap. Credit me, no; my revenues were a thousand a yeere, part of which i lavish't amongst gallants, riotted in Tavernes, havockt in Ordinaries; and when my estate began to ebbe, as my last refuge, I laid all my hopes upon the last wars, but failing there, (as the world imagins) iam return'd as you see. The King hath promised supply and reliefe to all that have spent their estates in his expeditions, but many like 305

my selfe have beene borne to be poore, that scorne to be beggars; as many have been borne to be rich, that can never leave it; the truth is, I am my selfe as my proceedings will expresse me further.

Cor. Will you cashiere us Captaine, or shall wee follow your future fortunes? 310

Capt. You shall not leave me; my purpose is to try the humours of all my friends, my Allies, my ancient associates, and see how they will respect me in my supposed poverty: though I loose their acquaintance, I shall lose none of my retinew. How say you Gentlemen, will you copart with me in this my dejectednesse? 315

Corp. As I am Corporall, so will I prove true Squire to thy body.

Cock. And as I am true Cocke, so will I crow at thy vice, waite on thee with a combe for thy head, with fire to thy Peece, with water to thy hands, and be cocke sure in any employment whatsoever. ser- 320

Match. And as I am true Match, I shall scorne that any of them shall o're-match me in duty. 325

Capt. Attend me then; if I rise, you shall ascend; if fall. I will lie flat with you. First then I will make some tryall of my Friends at the Court, and in good time: here's the King.

²⁹⁹ D. "Credit me? no:" this changes the meaning, unnecessarily.

³⁰⁰ D. C. "a-year."

³²⁵ C. "o'ermatch."

*Sound, Enter the King discoursing with Chester, and
Clinton, Audley, and Bonville.* 330

King. You have perswaded much, and I begin
To censure strangely of his emulous love.

Chest. Further my Lord, what can his smoothnesse meane,
His courtesie, and his humility,
But as sly baites to catch the peoples hearts, 335
And weane them from your love.

Clin. Doth he not strive
In all things to exceed your courtesie,
Of purpose to out-shine your Royall deeds,
And dazell your brightnesse, that himselfe may shine? 340
Is he not onely popular my Liege?

Is not the peoples suffrage sole to him,
Whilst they neglect your fame; his traine doth equall
If not exceed yours; still his Chamber throng'd
With store of suitors: where the Martiall lies, 345
There is the Court, all eyes are bent on him,
And on his glories; there's no Theame abroad,
But how he sav'd you from the Pagans sword,
How his sole hand swayes, guides, and guards the Realme.

Chest. Thinke but my Lord on his last game at Cheese, 350
'Twas his past odds, but when he saw you moov'd,
With what a sly neglect he lost the mate,
Onely to make you bound to' him.

Clin. For all the favours, graces, honours, loves
Bestow'd upon him from your bounteous hand, 355

³³⁹ C. adds to the direction: "*and Captain BONVILLE.*" D. alters as ff.
"*Flourish. Enter the KING, discoursing with CHESTER and CLINTON:
AUDLEY and BONVILLE, CAPTAIN, and the others, stand apart.*" The
scene is the same as the foregoing, hence it is not necessary to mark
the entrance of the Captain, who is already present.

³⁴⁰ P. reads "*fly bates,*" no doubt a misunderstanding of the Quarto.

³⁴¹ D. adds a *¶*, here, and after "*fame,*" in 343. So also, C.

³⁴² Even by the rules followed in the printing of the Quarto, a comma
should follow "*my Lord.*"

³⁴³ *to' him.* D. C. to him.

His cunning was to thinke to quit you all,
And pay you with a horse-shooe.

Chest. In the Turnament

Made by the Prince your sonne, when he was Peerelesse,
And without equall, this ambitious Martiall 360
Strives to exceed, and did; but when he saw
Your Highnesse moov'd to see the Prince disgrac't,
He lost the Prize; but how? that all the people
Might see it given, not forfeit, which did adde
Rather than derogate; briefly my Lord, 365
His courtesie is all ambition.

King. And well it may be; is he not our vassal?
Why should the Martiall then contend with us,
To exceed in any vertue? we observe him.
His popularity, how affable 370
He's to the people; his Hospitality,
Which adds unto his love; his forwardnesse,
To entertaine Embassadors, and feast them,
Which though he doo't upon his proper charge,
And for our honour, yet it may be thought 375
A smoothnesse, and a cunning, to grow great;
It must be so. A project we intend
To proove him faithlesse, or a perfect friend. *Exit.*

Chest. It takes, these jealous thoughts we must pursue,
And to his late doubts still adde something new. 380

Cap. Your speech being ended, now comes in my cue.
My honourable Lord.

Chest. What begger's this?

Cap. Beggar my Lord? I never begg'd of you:
But were I a begger, I might be a Courtiers fellow; 385

³⁸¹D. "*Cap. (Aside)*" and 382, ("*Comes forward*"), "now come in." Misprint.

³⁸⁴C. changes the questions here, and in 389, to exclamations. The latter are very rare in this Quarto. C. "begged."

³⁸⁵D. "But were I, I might be a courtier's fellow." Note: "The quarto reads, 'But were I a *beggar*, I might be a courtier's fellow:' It was quite unnecessary to the sense, and destroyed the measure."

Could I begge suites my Lord as well as you,
I need not goe thus clad; or were you free
From begging as I am, you might ranke me.

Chest. Comparisons? Away.

Exit.

Cap. Folly and pride

390

In Silkes and Lace their imperfections shew,
But let pure vertue come in garments torne
To begge reliefe, she gets a courtly scorne:
My Lord you know me?

Clin. I have seene that face.

395

Cap. Why 'tis the same it was, it is no changeling,
It beares the selfe-same front; 'tis not like yours,
Paled with the least disgrace, or puft with bragges,
That smiles upon gay cloaths, and frownes on rags.
Mine's stedfast as the Sunne, and free as Fate,
Whose equall eyes looke upon want and state.

400

Clin. And doth not mine so too? Pray what's your business?

Cap. Onely that you would know me: the Kings favour
hath made you a Baron, and the Kings warres have made
me a bare one: there's lesse difference in the Accent of the
word, than in the cost of our weeds: This is the same face
you were once acquainted with though not the same habite:
I could know your face, though your diseases'd body were
wrapt in sheepe-skins.

Clin. This fellow offends me.

410

Cap. Goe churle, passe free,

Thou knowst my forfeit lands, though forget'st me:
Nay, you would be going too, you are as affraid of a torne
suite, as a younger brother of a Sergeant, a riche corne-master

³⁸⁹ D. "Comparisons? Away!" C. "Comparisons!"

⁴⁰² D. "And doth not mine so to?" Probably a misprint.

⁴⁰⁴ D. "wars hath made" etc. A poor emendation, if it is one; certainly Heywood's errors in grammar are sufficiently numerous, without any assistance from his editors!

⁴¹⁰ D. adds "*Exit.*"

⁴¹² D. emends: "thou forget'st me:" unnecessary.

⁴¹³ D. "(*To Bonville*) Nay, you would be going to:"

of a plentiful yeere, or a troublesome Attourney to heare 415
of suits put to compremize.

Sir, I must challenge you, you are my kinsman;
My Grandsir was the first that rais'd the name
Of *Bonvile* to this height, but Lord to see
That you are growne a Lord, and know not me.

Bonv. Cousin, I know you, you have bin an unthrift,
And lavisht what you had; had I so done,
I might have ebb'd like you, where I now flow.

Cap. Yet I can purchase that, which all the wealth you
have will never winne you. 425

Bon. And what's that I pray?

Cap. Wit: is the word strange to you, wit?

Bon. Whither wilt thou?

Cap. True,

Wit will to many ere it come to you. 430

Bon. Feed you upon your purchase, I'll keepe mine.

Cap. Have you the wit to doo't?

Cap. I have wit to buy,

And you to sell, which is the greater gaine?

Cousin, I'll keepe my wealth, keep you your brain. 435

Cap. The wealth of *Mydas* choak thee ere th'art old,
And even the bread thou feed'st on change to gold.
My Lord, you heare how I pray for my Kinred,

^{424, 25} C. "I since came to purchase that,

Which all the wealth you have will never win you." No note explains the emendation. D. rearranges the lines as follows:

Capt. Yet I can purchase that which all the wealth

You have will never win you.

Bonv. And what's that,

I pray?

Capt. Wit—is the word strange to you? Wit!

This certainly corrects the metre, though the next line is still deficient.

⁴²³ All editions give this line, correctly, to *Bonvile*. C. emends: "I have the wit to buy." A better correction for the metre would be: "I've wit to buy."

⁴²⁵ D. "Exit" after "brain."

⁴²⁶ D. inserts, "(To Aud.)."

I have a little more charity for my friend: with you
I have some businesse. 440

Aud. I am in haste now.

Cap. I pray you stay.

Audl. Not now indeed.

Cap. Pardon, for here's no way
Before you heare me. 445

Aud. Prithee be briefe.

Cap. Your daughter lives I hope.

Aud. What's that to thee?

Cap. Somewhat 'twill proove, ey, and concerning me;
Before I laid my fortunes on these warres 450

And was in hope to thrive, by your consent,

Nay, by your motion our united hearts

Were made more firme by contract; well you know

We were betroth'd.

Aud. Sir, I remember't not. 455

Cap. I doe, and thus proceed:

I was in hope to have rais'd my fortunes high,

And with them to have pull'd her by degrees

Vnto that eminence at which I aime:

I venter'd for it, but instead of wealth 460

I purchast nought but wounds. Honour I had,

And the repute of valour; but my Lord,

These simply of themselves are naked Titles,

Respectlesse, without pride, and bombast wealth, 465

And to the purblind world shew seeming bad,

Behold in me their shapes, they thus goe clad.

Aud. You said you would be briefe.

⁴⁵⁹ D. reads:

I have a little more charity for my friend:

With you I have some business.

The lines cannot all be made to read smoothly, and it seems wisest
to leave them as they stand.

⁴⁴⁵ D. adds "(Stops him)."

⁴⁵⁷ D. "fortune," probably a misprint.

⁴⁶⁵ C. "seeming-bad."

Cap. All that I had,
 I spent upon my Soldiers, we took no spoile.
 The warres have grated on me ev'n to this 470
 That you now see: Now my last refuge is,
 To raise my selfe by her.

Aud. And spend her meanes
 As thou hast done thine owne vile unthrift? no.
 I know no Contract. 475

Cap. I have one to shew.

Aud. No matter; think'st thou that I'll vent my bagges
 To suite in Sattin him that Jets in ragges? *Exit.*

Cap. The world's all of one heart, this blaze I can,
 All love the money, none esteemes the man. 480
 These be our friends at Court, and fine ones too,
 Are they not pray? where be our followers?

Cock. Here noble Captaine.

Cap. You see how our friends grace us, what hopes we have
 to preferre you? 485

Corp. I see sufficient: Captaine, I will discharge my selfe,
 I meane to seeke else-where for preferment.

Cap. All leave me if you please; but him that stayer,
 If e're I mount, I'll with my fortunes raise.

Match. Captaine, I desire your passe, I meane to march a-
 490

long with my Corporall.

Capt. Wilt thou goe too?

Cock. I leave you? who I? for a little diversity, for a wet
 storme? no Sir, though your out-sides fall away, I'll cleave
 as close to you as your linings. 495

⁴⁷³ C. "And spend her means

As thou hast thine own. Vile unthrift! no:"

The omission of "*done*" is probably a misprint.

D. places ? after "own," the rest like C.

⁴⁷⁸ *Exit.* C. "*Exeunt Lords.*"

⁴⁸⁴ C. writes as verse:

You see how our friends

Grace us, what hopes we have to prefer you?

⁴⁸⁶ D. writes as prose.

Cap. Gramercy yet, away without reply?

Corp. *Futre* for thy base service.

Cap. Away, sfoot how am I falne out of my humour? and yet this strangenesse of my nearest friends and allience deserves a little contemplating; is't possible, that even Lords, that
500

have the best educating, whose eares are frequent to the most fluent discourse, that live in the very braine of the Land, the Court, that these should be gull'd with shadows, and not be able to distinguish a man when they see him; thou knowest me, yet these do not.
505

Cock. Why may not a poore man have as good eyes as a nother? their eares indeed may be larger than mine, but I can see as far without spectacles as the best Lord in the land.

Cap. These superficiall Lords thinke every thing to be as it appeares, they never question a mans wit, his discretion, his language, his inward vertues, but as hee seemes, he passes
512

Cocke. I warrant if I should looke like an Asse, They would take mee for one too.

Cap. The next I try is my betroth'd, if she acknowledge
515
this hand that hath received hers, this heart, this face, and knowes the person from the garment, I shall say, Woman, there is more vertue in thee than Man

⁴⁹⁶ C. omits the ? D. writes thus:

Capt. Gramercy yet! (*To Corp and Match*) Away! without reply!

⁴⁹⁷ C. adds after "service" (*Exeunt Corporal and MATCH*) Note: "This necessary stage-direction is wanting in the old copy. The same remark applies to the next *Exeunt* of the Captain and Cock."

⁴⁹⁸ C. and D. Away! 'Sfoot, how am I fallen out of my humour!

⁵⁰⁴ D. ? after "him," C.!

⁵⁰⁵ D. "know'st."

⁵⁰⁶ C. "Why, may not" etc., slightly alters the sense.

⁵¹⁴ D. and C. write "they," without the capital. The line is evidently not verse.

⁵¹⁷ D. "woman."

Cock. There's no question of that; for they say, they will hold out better: But Sir, if we be no better habited, I make a
520

question how we shall get in at the Court-gate; for I'll assure you your fashion is not in request at the Court.

Cap. My vertue is not to be imitated; I'll hold my purpose though I kept backe, and venter lashing in the Porters Lodge, Come, follow me, I will go see my Mistresse, 525
Though guirt with all the Ladies of the Court:
Though ragged Vertue oft may be kept out,
No grate so strongly kept above the Center,
But Asses with gold laden, free may enter.

Actus secundus, Scena secunda.

1

Enter the Prince, the Princesse, the Martiall, and the Lady Mary Audley.

Prince. Lord Martiall, we are much in debt to you,
For by your favour we obtain'd the prize 5
In the last Tourney: we acknowledge it.

Mar. I could not love my Sovereigne Gracious Prince,
Without extent of duty to the sonne.

Princesse. 'Twas nobly ply'd on both sides, both had honour;
Yet brother to be modest in your praise, 10
You had the best.

Prince. You please to grace me Sister.

⁵²² The entire speech of the Captain is verse, and is so printed in all the editions.

My vertue is not to be imitated;
I'll hold my purpose though I be kept backe,
And venter lashing in the Porters Lodge.
Come, follow me, I will go see my Mistresse, etc.
¹ D. "Act II, Scene I."

Martiall, I heare you are a widdower late:

How long is't since your beauteous Countesse dy'd?

Mar. My Lord, you make me now unsoldier-like 15

Forget the name of Martiall, to become

A passionate husband; her remembrance drawes

Teares from mine eyes: shee dy'd some three Moneths since,

Good Lady shee's now gone.

Princesse. A kinde Husband 20

I'le warrant him: if e're I chance to bride,

Heaven grant I find no worse.

Prince. Have you no children by her?

Mar. Two sweet Girles,

Now all my hopes and solace of this earth, 25

Whom next the zeale I owe unto my King,

I prise above the world.

Prince. Why noble Sir,

Are they not brought up to be train'd at Court,

To attend our Sister? 30

Mar. They are young and tender,

And e're I teach them fashion, I would gladly

Traine them in vertue, and to arme their youth

Against the smooth and amorous baits of Court.

Princesse. As kind a Father as a Husband now: 35

If e're I chance to wedde, such Heaven grant me.

Prince. Why Heaven may heare your prayer: here's one

I warrant that dreames not on a Husband.

Princesse. Yet e're long

¹⁴ *beauteous Countesse.*) So printed in D. and P. C. prints "bounteous," with the note: "So the old copy; but perhaps we ought to read *beauteous* countess." C. must, we think, have misread his Quarto.

²⁰ C. "Where, next the zeal" etc.

³⁷ ³⁸ The lines are wrongly arranged. Dilke has corrected them:

Why, heaven may hear your prayer. (To Lady Aud.) Here's one I warrant

That dreams not on a husband. So, P.

C. makes confusion worse confounded in his version:

Why, Heaven may hear your prayer: here is one,

I warrant, that dreams on a husband. (!)

Shee may bothe dreame, and speake as much as I. 40
 No question but she thinks as much already;
 And were here voyce and her election free,
 Shee would not sticke to say this man for me.

Prince. You make the Lady blush.

Princesse. Why to change face, 45
 They say in modest Maides are signes of grace:
 Yet many that like her hold downe the head,
 Will ne're change colour when they're once in bed.

Prince. You'le put the Lady out of countenance quite.

Princesse. Not out of heart; for all of her complexion, 50
 Shew in their face the fire of their affection:
 And even the modest wives, this know we too,
 Oft blush to speake what is no shame to doe.

Mar. Lady, the Princesse doth but try your spirit, 54
 And prove your cheeke, yet doe not take it ill, 55
 Hee'le one day come will act the Husbands part.

Enter Captaine and Cocke.

Princesse. Here enters one, I hope it be not he.

Cap. Attend me sirrah into the presence, and if any of the
 Grand repulse thee, regard him not. 60

Cocke. I'le march where my Captaine leads, wer't into
 the Presence of the Great *Termagaunt*.

Cap. My duty to the Prince, Madam your favour,
 Lord Martiall, yours.

Prince. What will the fellow doe? 65

Cap. Lady, your lip.

Princesse. My Lord, how like you this?
 Shee'd blush to speake, that doth not blush to kisse.

Cocke. Well said Mistris.

Prince. A good bold fellow. 70

"this man for me.) C. sets in quotation marks, with ! at end.

"are signes) C. "is sign of grace:"

"they're) C. "they are."

"C. "Captain BONVILLE." C. always gives *Cap.* his full name.

"D. "Cap. (To Lady Audley.) Lady, your lip. (Kisses her.)"

"D. "fellow!"

Cap. You are not asham'd to acknowledge me in this good company: I have brought thee all that the warres have left of me; were I better worth, 'twere all thine; than canst have no more of the Cat but his skinne, I have brought thee home the same eyes that first saw thee, the same tongue 75 that first courted thee, the same hand that first contracted thee, and the same heart that first affected thee: More I have not, lesse I cannot: nay quickly sweet Wench, and let mee know what to trust to.

Lady Mary. Were you more worth, I could not love you more, 80

Or lesse, affect you lesse; you have brought me home

All that I love, your selfe, and you are welcome.

I gave no faith to Money, but a Man,

And that I cannot loose possessing you:

'Tis not the robe or garment I affect, 85

For who would marry with a suite of cloaths?

Diamonds, though set in Lead, reteine their worth,

And leaden Knives may have a golden sheath.

My love is to the Jewell, not the Case,

And you my jewell are. 90

Cap. Why god-amercy Wench: come sirrah. *Exit.*

Cock. Here's a short horse soone curried.

Princesse. Is this your sweet-heart? I had need wish you much joy, for I see but a little towards: Where did you take him up by the hye-wye, or did you not fall in love with him 95

hanging on a Gibbet?

Prince. What is he for Heavens sake? can no man give him his true character?

Mar. I can my Lord, he's of a noble House,

⁹¹ *Exit.*) D. omits. C. D. "wench!"

⁹² C. places "(*Exit*)" at the end of this line. D. reads: "(*Exeunt Capt. and Cock.*)"

⁹³ C. "Where did you take him up? by the highway?" D. the same.

⁹⁴ D. writes as verse:

What is he, for Heaven's sake?

Can no man give him his true character?

A *Bonvile*, and great Heire; but being profuse, 100
 And lavish in his nonage, spent the most
 Of his knowne meanes, and hoping now at last
 To raise his fortunes by the warres now ceast,
 His hopes have fail'd him, yet we know him valiant
 And fortunate in service: One whose minde 105
 No fortune can deject, no favour raise
 Above his vertues pitch.

Prince. If he be such,
 Wee'le move the King in his behalf, and helpe
 To cherish his good parts. *Enter Chester.* 110

Chest. My Lord the Prince,
 The King calls for you; for he dines to day
 In the great Hall with great solemnity,
 And his best state: Lord Martiall, you this day
 Must use your place, and waite, so all the Lords. 115

Prince. Come, wee'le goe see the King.

Mar. I shall attend your Grace. *Exit.*

Princesse. And in faith Lady can you be in love with this
 ragge of honour?

Lady Ma. Madam, you know I am my Fathers heire, 120
 My possibilities may raise his hopes
 To their first height: should I despise my hand
 In a torne glove, or taste a poysonous draught
 Because presented in a Cup of Gold?
 Vertue will last when wealth flies, and is gone: 125
 Let me drinke *Nectar* though in earth or stone.

Princesse. But say your Father now, as many Fathers are,

¹⁰⁰ *fortunes*) C. "fortune."

¹¹⁷ *Exit*) C. ["*Exeunt.*"] D. ["*Exeunt all but the Princess and Lady Mary.*"]

¹²⁰ D. "In a torn glove?"

¹²⁷ C. prints as verse:

Princesse. But say

Your father now, as many fathers are,

Prove a true worldling, and rather than bestow thee

On one dejected, disinherit thee:

How then?

proove a true wordling, and rather than bestow thee on one dejected, dis-inherite thee? how then?

Lady Ma. My Father is my Father, but my Husband, 130
He is my selfe: my resolution is

To professe constancy, and keepe mine honour;

And rather than to Queene it where I hate,

Begge where I love: I wish no better fate.

Princesse. By my faith good counsell; if I live long
enough, 135

It may be I may have the grace to follow it.

Exit.

Sound: enter two banquets brought forth, at one the King and the Prince in their State, at the other the Lords: then Martiall with his Staffe and Key, and other offices borne before him to waite on the King. 140

King. This Anniversary doe we yeerely keepe
In memory of our late victories.

In joy of which we make a publicke feast,

And banquet all our Peeres thus openly.

Sit Lords, those onely we appoint to waite, 145

Attend us for this day: and now to crowne

Our Festivall, we will begin this health.

Who's that so neare our elbow? Martiall? you?

Stand off we wish you, further.

Mar. Me my Lord? *King.* Ey you my Lord. 150

¹³³ D. "And rather than to *quean* it" etc. The emendation, if it be not a misprint, is poor.

¹³⁶ *Exit*) D. "*Exeunt.*" C. omits.

¹³⁷ D. stage-direction reads: "*Flourish. Two banquets are set out, at the one, the KING and the PRINCE sit, dressed in their Robes of State, at the other, the Lords of the Court, standing: the MARSHAL attends with the Staff and Key of Office, to wait upon the KING.*"

¹⁴³ D. C. "Marshal, you?"

¹⁴⁶ D. and C. read: "Stand off, we wish you further." (C. "farther.") This punctuation alters the meaning slightly. As the line stands, it means: "We wish you to stand off further," the "we wish you" being parenthetical, with the regular punctuation, only *after* the inserted words.

Mar. Your Highnesse will's a law,
I shall obey.

King. You are too neare us yet: what are we King,
Or have we countermanders?

Chest. Note you that? *Clint.* Now it begins 155

Mar. I feare some Sycophants

Have dealt ignobly with us to the King:
No matter I am arm'd with innocence,
And that dares front all danger.

King. Lords this health: *The King drinks,* 160
See it goes round, 'twas to our victory. *they all stand.*

Mar. With pardon, can your Highnesse that remember,
And so forget me?

King. Thou doest prompt me well,
You are our Martiall. *Mar.* I have us'd that place. 165

King. Your Staffe? support it, and resolve me this:
Which of yon Lords there seated at the bord,
Hast thou beene most in opposition with?
Or whom dost thou least favour?

Mars I love all: 170
But should you aske me who hath wrong'd me most,
Then should I point out *Chester.*

King. *Chester* then,
Beare him that Staffe, giv't up into his hand,
Say, I commend me to him by the name 175
Of our High Martiall; take your place below,
And let him waite on us: what doe you pause?
Or shall we twice command?

¹⁵⁵ D. alters, to correct the metrical reading, which is, however, imperfect in any case:

You are too near us yet;

What! are we King, or have we countermanders?

¹⁵⁵ D. "(Aside to Clint)" C. "(Aside)."

¹⁵⁶ D. "*Marsh.* (Aside)."

¹⁶⁰ D. "*King.* Lord, this health, (*The King drinks, the Lords all stand up*)."

¹⁶⁶ D. "*King.* Your staff: support it," etc.

¹⁷³ D. "*King.* *Chester?* then

Bear him that staff" etc.

Mar. I'le doo't my Lord:

Chester, the King commends his love to you, 180

And by my mouth he styles you by the name

Of his High Martiall, which this Staffe of Office

Makes good to you; my place I thus resigne,

And giv't up freely as it first was mine.

You must attend the King, it is a place 185

Of honour *Chester*, and of great command,

Vse it with no lesse modesty than he

That late enjoy'd it and resignes it thee.

Chest. I need not your instruction; the Kings bounty
Bestows it freely and I take my place. 190

Mar. And I mine here, th' allegiance that I owe him
Bids me accept it, were it yet more low.

King. Attend us *Chester*, wait upon our Cup,
It is an honour due to you this day.

Chest. I shall my Lord. 195

Clin. Oh my Lord you are welcome, wee have not had
your company amongst us long.

Mar. You ever had my heart, though the Kings service
Commanded still my person: I am eas'd
Of a great burden so the King rest pleas'd. 200

Aud. I have not seene a man hath borne his disgrace with
more patience; especially to be forc't with his owne hand
to deliver up his honours to his enemy.

Bonv. It would have troubl'd me, I should not brooke it.

King. Command yon fellow give his golden Key 205

To the Lord *Clinton*; henceforth we debarre him
Accesse unto our Chamber, see it done.

¹⁷⁸ D. "*Marsh.* I'll do't my lord. (*He advances to, and then addresses Chester.*)"

¹⁹⁸ D. "Oh, my lord, you're welcome," C. writes *Clinton's* speech as verse:

"Oh, my lord, you are welcome. We have not had
Your company amongst us long." This is no more metrical than the
majority of Heywood's prose speeches.

²⁰¹ D. "*Aud.* (*To Bon.*)"

Chest. The King commands you to give up your Key
Unto that Lord that neares you: henceforth Sir,
You to his person are deny'd accesse, 210
But when the King commands.

Mar. Say to my Liege,
The proudest foe he hath, were he an Emperor,
Should not have fore't the least of these from me:
But I acknowledge these, and all I have, 215
To be sole his; my life too, which as willingly
To please him I will send: I thanke his Highnesse
That sees so into my debility,
That he hath care to ease me of these loads
That have opprest me long; so Sir 'tis done: 220
Come Lords, now let's be merry, and drinke round,
After great tempests we a calme have found.

Aud. This Lord is of an unwonted constancy,
He entertaines his disgraces as merrily as a man dyes that is
tickled to death. 225

King. Cannot all this stirre his impatience up?
I'll search his breast but I will find his gaule:
Command him give his Staffe of Councell up,
We will bestow it elsewhere where we please.

Chest. The King would have you to forbear the Coun-
cel, 230
And to give up your Staffe.

Mar. I shall turne man,
Kings cannot force to beare more than we can.

Chest. Sir, are you moov'd?

²⁰⁸ D. "*Chest.* (To Marsh.)"

²⁰⁹ D. and C. "Unto that lord that's near you:"

²²⁰ D. "So, sir, 'tis done. (*Gives the key to Clinton.*)"

²²² D. "After great tempest." S at the end of words is often omitted in the Dilke edition, where one can but suspect a misprint rather than an emendation.

²²³ C. prints the whole of *Audley's* speech as prose.

²²⁴ D. "*King.* (*Aside*)"

²²⁵ D. "*Chest.* (To Marsh.)"

Mar. Those that are wronged may speake: 235
 My Lord, I let you know my innocence,
 And that my true and unstain'd Loyalty
 Deserves not this disgrace; none ever bore
 Like eminence with me that hath discharg'd it
 With better zeale and conscience: for my service 240
 Let my wounds witnesse, I have some to shew;
 That had I not my body interpos'd,
 Had beene your skarres: all my deserved honours
 You have bestow'd upon my enemies,
 Ey such as have whole skinnnes.— 245
 And never bled but for their ease and health.
 You might with as much Iustice take my life,
 As seaze my honours: howsoe're my Lord
 Give me free leave to speake but as I finde,
 I ever have beene true, you now unkind. 250
King. Will you contest?
 What have you Sir that is not held from us?
 Or what can your owne vertue purchase you
 Without our grace? Are not your fortunes, favours,
 And your revenewes ours? where should they end 255
 But where they first began? have we not power
 To give our owne? or must we aske your counsell,
 To grace where you appoint? neede we a Guardian,
 Or aime you at the place?
Mar. Oh my dread King, 260
 It sorrows me that you misprize my love,

²³⁵ C. "Those are that wrong'd may speak,—"

²³⁵ *wronged*) C. "wrong'd," correctly, without doubt.

²⁴¹ A semi-colon is certainly too strong a mark here, since "that" in the following lines refers back directly to "some to shew." D. uses no mark at all; C. a comma.

²⁴⁵ *skinnnes*.) The Quarto seems to have a period before the dash here, though the mark is faint. P. prints a comma. D. and C. omit the dash.

²⁵⁸ D. "To grace where *we* appoint?" notes the reading of the Quarto. P. notes the emendation without adopting it. It seems to us quite unnecessary. The reading in the text means: "To give favor as you counsel us."

And with more freedome I could part with life
 Then with your Grace: my offices alas,
 They were my troubles, but to want your favours,
 That onely thus afflicts my loyall thoughts, 265
 And makes me bold to tearme your Grace unkind.

King. Sir, we command you to abandon Court,
 And take it as a favour that we now
 Not question of your life; without reply
 Leave us. 270

Mar. I'll leave the Court as I would leave my burden
 But from your Highnesse in this kind to part,
 Is as my body should forsake my heart. *Exit.*

King. Shall we not be ourselfe, or shall we brooke
 Competitors in reigne? act what we doe 275
 By other mens appointment? he being gone,
 We are unrival'd; wee'll be sole, or none.

Prince. The Martiall's gone in discontent my Liege.

King. Pleas'd, or not pleas'd, if we be *Englands King*,
 And mightiest in the Spheare in which we moove, 280
 Wee'll shine alone, this *Phaeton* cast downe,
 Wee'll state us now midst of our best affected:
 Our new created Martiall first lead on,
 Whose Loyalty we now must build upon. *Exit.*

Enter Captaine and Clowne. 285

Cap. Sir, now attend me, I'll to the Ordinary,
 And see if any of my ancient friends will take note of me.
 Where's the good man? within?

²⁸⁴ *Exit*) D. "Exeunt." C. "Exeunt omnes."

²⁸⁵ C. "*Captain BONVILLE*" as usual! D. "*Enter CAPTAIN and COCK.*"
 Note: "In the quarto it is '*Enter Captain and Clown.*' There is a
 confusion throughout the play, and indeed in the *Dramatis Personae.*"

²⁸⁶ D. and C. correct the arrangement. D.:

"Sir, now attend me: I'll to the ordinary
 And see if any of my ancient friends
 Will take note of me. (*Calls*) Where's the good man? Within?"

Clown. There's none dwels here; you may speak with the Master

of the house if you will. *Enter the Host.* 290

Clowne. Captaine, Captaine, I have descri'd an Host.

Cap. An Host? Where? which way march they?

Clown. Mine Host of the house, see where he marches.

Cap. Here take my cloake, what is't not Dinner-time?
Are there no gallants come yet? 295

Host. Why Sir, doe you meane to dine here today?

Cap. Here doe I meane to cranch, to munch, to eate,
To feed, and be fat my fine *Cullapolis*.

Host. You must pardon me Sir, my house intertaines none
but Gentlemen; if you will stand at gate, when Dinner's 300
done, I'll helpe you to some fragments,

Cap. Sirrah, if your house be free for Gentlemen, it is fit
for me; thou seest I keepe my man, I've Crownes to spend
with him that's bravest here: I'll keepe my roome in spight
of Silkes and Sattins. 305

Host. I would I were well rid of this ragge-muffin.

Enter two Gentlemen.

1. *Gent.* How goes the day?

2. *Gent.* It cannot yet be old, because I see no
more gallants come.

1. *Gent.* Mine Host, what's here? 310

Host. A Tatterdemalean, that staves to sit at the Ordinary
to day.

²⁹⁰ D. "*Enter Host*"

²⁹⁴ D. after "cloake" (*To Host*)

²⁹⁸ D. and C. "*Calipolis*," but D. does not capitalize.

³⁰³ This speech should be written as verse, so D. and C.

³⁰⁶ D, "*Host. (Aside)*"

³⁰⁸ D. prints: "It cannot yet be old
Because I see no more gallants come."

³¹¹ D. more verse arrangement!

"*Host.* A tatterdemalion
That stays to sit at th' ordinary to-day."

2. *Gent.* Doest know him?

Host. I did when he was flush, and had the Crownes; but since he grew poore, he is worne quite out of my remembrance. He is a decay'd Captaine, and his name is *Bonville*.

1. *Gent.* I would he would leave this place, and ranke himselfe with his companions.

Enter two more.

2. *Gent.* Morrow Gentlemen. 320

3. *Gent.* The morning's past, 'tis mid-day at the least.

4. *Gent.* What is the roome so empty?

Host. And please your worships,
Here's more by one than it can well receive.

3. *Gent.* What Tatter's that that walkes there? 325

4. *Gent.* If he will not leave the roome kicke him downe
staires.

Cap. There's ne're a silken outside in this company
That dares present a foot to doe that office:

I'le tosse that heele a yard above his head 330
That offers but a spurne.

1 *Gent.* Can we not be private?

Cap. I am a man like you perhaps well bred,
Nor want I coyne, for harke, my pockets chinke:

I keepe my man to attend me more perhaps, 335
Than some can doe that goe in costlier Silke.

Are you so fearefull of a ragged suite?

They were first paid for e're they were put on;

A man may question whether yours were so.

Who kicks first, ha, come; have you minde to game? 340

³¹⁶ D. "He is a decay'd captain, and his name Bonville."

³¹⁹ D. "*Enter two more GENTLEMEN.*"

³²³ D. "An please" etc.

³²⁵ *I keepe my man*) D. fails to italicize the "I."

³⁴⁰ D. and C. "Who kicks first, ha? Come, have you" etc. We prefer the reading of the Quarto, that connects "come" with the challenge that precedes. See note.

I'le cast, or set at thus much; will you card
A rest for this? no? then let's to dinner:
Come serve in meate.

1. *Gent.* Mine Host, prithee put this fellow out
of the room,
And let him not drop his shooe-clouts here.

345

2. *Gent.* Sfoot dost thou meane we shall goe louzie out of
the house?

3. *Gent.* If he will not goe out by faire meanes,
Send for a Constable.

4. *Gent.* And send him to Bridewell Ordinary; whip-
ping cheere is best for him

350

Host. Nay pray sir leave my house, you see the Gentlemen
will not endure your company.

Cap. Mine Host, thou knewst me in my flourishing prime:
I was the first brought custome to thine house,
Most of my meanes I spent here to enrich thee;
And to set thee up, I've cast downe my selfe.

355

Host. I remember sir some such matter, but you see the
times change. Nay, will you leave the Gentlemen?

Cap. The Lease of this house hadst thou not from me?
Did I not give thee both the Fyne and Rent?

360

Host. I must needs say you were bountiful when you had
it, but in troth sir, if you will not be gone, J shall be fore't to
turne you out *by* the head and shoulders.

Cap. And is not all this worth the trusting for
an Ordinary?

365

Host. Nay if you prate, I shall use you somewhat extraor-
dinary.

Gent. Downe with the Rogue.

³⁴¹ *thus much*) D. adds "*(takes out money)*." The next question
he misunderstands:

"Will you card?

A rest for this: no: then let's to dinner." See note.

³⁴⁴ Prose. C. prints as such.

³⁵⁰ C. "And sent him" etc. Probably, a misprint.

³⁶¹ P. "Did I not give thee both the Fyne and *the* Rent?" Clearly
wrong.

Cap. Since you hate calmes, and will move stormy weather,
Now Host and guest shall all downe staires together.

Clowne. Ah well done Master, tickle them noble 370
Captaine.

Cap. Come *Cock*, I have tooke some of their stomacks
away from them before Dinner.

*Enter the Martiall with his two men, and his
two Daughters.*

Mar. We are at peace now, and in threatned death 375
We doe enjoy new life: my onely comforts,

The image of my late deceased wife,
Now have I time to surfeit on your sight,
Which Court-employments have debarr'd me long.
Oh Fortune, thou didst threaten misery, 380

And thou hast paid me comfort; neede we ought
That we should seeke the suffrage of the Court?
Are we not rich? are we not well renew'd?
Are not the Countrey-pleasures farre more sweete
Than the Court-cares? Instead of balling suiters 385

Our eares receive the musicke of the Hound;
For mounting pride and lofty ambition,
We in the Ayre behold the Falcons Tower,
And in that Morall mock those that aspire.
Oh my good King, instead of threat and wrong, 390
Thou hast brought me rest which I have wisht so long.

Isabella. Sir, we have long beene Orphans in the Coun-
trety,

³⁶⁵ D. "Since you hate calms and will *more* stormy weather,
Now host and guests shall all down stairs together. (*Draws and beats
them out of the room.*)"

³⁷³ D. "*Scene. The MARSHAL'S House in the Country. Enter MARSHAL
and his two DAUGHTERS*"

³⁷⁵ *threatned*) D. "threaten'd." C. "threat'ned."

³⁸⁴ D. "country pleasures" "court cares." C. "Court cares."

³⁸⁶ C. "Falcon's tower." See note.

³⁹¹ C. "Thou'st brought" etc.

Whilst you still followed your affairs at Court;
We heard we had a Father by our Guardian,
But scarce till now could we enjoy your sight. 395

Katherine. Nor let it seeme offensive to your love,
That we in your retirement should take pride,
The King in this pursues our greater happinesse,
And quickens most where he would most destroy.

Mar. You are mine owne sweet girles & in your vertues,
400

I place my sole blisse; you are all my honours,
My favours, state, and offices at Court:
What are you not? Let the King take my lands,
And my possession, and but leave me you,
He leaves me rich; more would I not desire, 405
And lesse he cannot grant. *Enter a servant.*

Serv. One from the King.
Attends your honour, and his urgency
Craves quick dispatch.

Mar. Ladies withdraw a little, 410
I long to know what mischief's now afoot;
Wee'le front it be it death, ey and march towards it.
A Chaire, admit the Herald, let him in;
We are arm'd 'gainst what can come, our breast is true,
And that's one *Maxim*, what is forc't, is wrong, 415
We can both keepe our heart and guide our tongue.

Enter the servant ushering in Chester.

Chest. Sir, the King greets you, and commands you effect
His will in this; you know the Character.

³⁹⁸ followed.) C. "follow'd" correct.

⁴¹⁰ *Ladies withdraw*) C. "(*Exeunt daughters.*" Note: "It is clear that the two daughters go out; and it will be seen that just afterwards they return: their exit is not marked in the old copy, but it is necessary. The same may be said of the next stage-direction, which, with some others, is new in our reprint." D. "(*Isab. and Cath. retire.*"

⁴¹⁵ *Character*) C. adds: "(*Gives a letter.*" D. inserts after "his will in this" "(*delivers a letter.*")

Mar. My good Lord Martiall you are welcome hither, 420
These lines I kisse because they came from him.

Chest. You'le like the letter better than the style:
Ha, change your face? is your blood moov'd to the tyde,
Or ebbes it to your heart?

Mar. Thou hast two Daughters, *He reads.* 425
Faire by report, her whom thou lov'st best
Send to the Court: it is thy Kings behest,
Doe this on thy allegiance.

Chest. Sir your Answer?

Mar. I pray Sir deale with men in misery 430
Like one that may himselfe be miserable:
Insult not too much upon men distrest,
Play not too much upon my wretchednesse;
The noble minds still will not when they can.

Chest. I cannot stay for answer, pray be briefe. 435

Mar. You are more welcome than your message Sir,
And yet that's welcome comming from my King;
Pray Sir forbear me, 'tis the Kings command,
And you shall know mine answer instantly:
Receive him nobly. 440

Chest. I shall waite your pleasure.

Mar. Malice, revenge, displeasure, envy, hate,
I had thought that you had onely dwelt at Court,
And that the Countrey had beene cleere and free:
But from Kings wraths no place I finde is safe. 445
My fairest daughter? had the King commanded
One of my hands, I had sent it willingly;

⁴²² D. "*Chest. (aside).*"

⁴²³ *change your face*) D. "changes your face?" A better reading would be: "change you face," i. e., "do you change face," Cf. line 45, "why to change face" etc., V, 129.

⁴²⁵ D cc *Marsh. (Reads)* "Thou hast," etc.

⁴²⁶ *lov'st best*) C. corrects: "lovest best."

⁴³⁴ D. "The noble mind" etc. An S is again omitted.

⁴⁴⁰ D. "(To servant) Receive him" etc.

⁴⁴¹ *your pleasure*) C. "*Exit.*" D. "*Exeunt Chester and Servant.*"

But her! yet Kings must not be dallied with,
Somewhat I must resolve to breed of force
Treason or to my blood, or to my King, 450
False Father, or false Subject I must proove,
Be true to him I serve, or her I love,
Somewhat I must: my Daughters, call them in:

Enter one ushering the Ladies.

Leave them and us. 455
Ladies I must be blunt, the King's displeas'd,
And hearing of two children whom I love,
My patience and my loyalty to try,
Commands that she whom I love best must dye.

Isab. Dye? 'las that's nothing; must not all men so? 460
And doth not Heaven crowne martyr'd innocence?
I was afraid my Lord the King had sent
To have strumpetted the fairest of your blood:
An innocent death my Lord is crowne of rest,
Then let me dye as her whom you love best. 465

Kath. If but to dye, prove that you love me then;
Death were most welcome to confirme your love.
Alas my Sister, she hath not the heart
To looke upon a rough Tormentors face:
I am bold and constant, and my courage great; 470
As token of your love then point out me.

Mar. Alas my girles for greater ills prepare,
Death would end yours, and somewhat ease my sorrows:
What I must speake, containes Heavens greatest curse,
Search all the world, you can find nought so ill. 475

Isab. Speak't at once.

⁴⁵³ *My Daughters*) Again, as in 410, an address to one of the "men" said to enter with the Martiall. Evidently he goes out and immediately re-enters.

⁴⁵⁴ D. alters to "*Enter Servant, ushering them in.*"

⁴⁵⁵ D. adds "*Exit Servant.*"

⁴⁶³ *To have*) C. "Thave."

⁴⁶⁶ *Kath.*) D. spells *Cath.* throughout.

⁴⁷⁶ *Speak't*) C. corrects "Speak it."

Mar. Her whom I best affect,
The King intends to strumpet.

Kath. Blesse me Heaven!

Mar. Should he,

480

Kath. By all my joyes I'le sooner dye
Then suffer it.

Isab. And so by Heaven will I.

Mar. Now you are mine indeed, who would forgoe
One of these jemmes so fine, and valued so?

485

But passion give me leave, the King commands,
I must obey. The fairest he sent for;

None of my daughters have beene seene at Court,
Nor hath the ambitious *Chester* view'd them yet:

My eldest then shall goe, come hither girle;

490

I send thee, (Heaven knowes) whether to thy death

Or to thine honour; though he envie me,

Yet in himselfe the King is honourable,

And will not stretch his malice to my child.

The worst I feare; and yet the best I hope.

495

I charge thee then even by a fathers name,

If the King daine to take thee to his bed

By name of Queene, if thou perceiv'st thy selfe

To be with child, conceale it even from him;

Next, when thou find'st him affable and free,

500

Finde out some talke about thy Sister here,

As thus; thy Father sent thee but in jest,

Thy Sister's fairest, and I love her best.

Isab. It may incense the King.

Mar. What I intend

505

Is to my selfe, inquire no further of it.

Isab. I shal performe your will, and thus resolv'd
To be a Martyr e're a Concubine.

But if the King afford me further favour,

⁴⁸⁸ D. C. "should he—"

⁴⁸⁹ D. "My eldest then shall go. (*To Isab.*) Come hither, girl."

⁴⁹¹ D. "I send thee, heaven knows whether to thy death

Or to thine honour!" C. has no italics or exclamation.

In my close bosome your last words I'le place. 510

Mar. Sister and Sister part, be you not seene,
 Bid her farewell, a Martyr or a Queene.
 They cannot speake for teares, alas for woe,
 That force should part Sister and Sister thus,
 And that the Child and Father of one heart, 515
 Commands and powerful threats should thus divide.

But *Chester* stayer, within there? *Enter servant.*

Serv. My Lord?

Mar. Have you receiv'd Earle *Chester* honourably?

Serv. The noblest welcome that the house could yeeld 520
 He hath had my Lord, nothing was held too deere:
 He much extolls your bounty.

Mar. Usher him in, we are now ready for him.

Serv. I shall my Lord.

Enter Chester. 525

Chest. Sir, I have stay'd your leasure, now your Answer?

Mar. That I obey, the fairest of my girles
 I send the King.

Chest. I easily can beleewe
 That this the fairest is, her like in Court 530
 Lives not; she is a Present for a King.

Mar. Say to the King I give her, but conditionally,
 That if he like not this fairest of the two,
 Unstain'd he will his gift send backe againe.

Chest. I shall, come Lady. 535

Mar. My Lord, I doe not load you with commends
 And duties which I could doe, to the King:
 I know your love your memory may faile you,

⁵¹¹ D. "(To Cath.) Be you not seen,"

⁵¹² *Queene*) C. "Exit KATHERINE."

⁵¹⁴ *thus*) D. "Exit Cath."

⁵¹⁷ *within there?)* D. and C. "But Chester stays.—Within, there!"
 This is not the first case in which the Quarto has given us an interrogation point where we should expect an exclamation. The latter are used very sparingly.

And you them all may scatter by the way.
 Doe thou a Fathers duty thus in teares, 540
 And send me how thou speed'st to free these feares. *Exeunt.*

Actus tertius.

1

Enter Clowne and the Lady Mary.

Mary. Came you from him?

Clowne. Yes, if it please your Maidenship; my Master sends

you word he is the old man, and his suite is the old suite still 5
 and his cloaths the old cloaths; He scornes to be a change-
 ling, or a shifter; he feares nothing but this, that he shall
 fall into the Lord your fathers hands for want of repara-
 tions.

Mary. We know thy meaning, here beare him this gold, 10
 And bid him suite him like the man he was,
 Bid him to face the proudest hee in Court;
 He shall not want whilst we have.

Clowne. That was out of my Commission Lady, Gold
 tempts, I have commandment not to touch it; 'tis another 15
 thing he aymes at: it is a thing, but I know not what man-
 ner of thing; but something it is, and he vowes not to shift
 a shirt till he be further resolv'd: hee onely sends you Com-
 mendations, and withall to know if you woud stand to
 your word. 20

Mary. He wrongs me to cast doubts:

⁵⁴⁰ D. "(To Isab.) Do thou a father's duty" etc.

¹ D. "Act III, Scene I."

² D. "*Enter COCK and LADY MARY.*" C. "*Enter Clown and the Lady MARY AUDLEY.*"

³ D., C. "*L. Mary.*" So throughout.

⁴ *reparations*) D. "reparation."

⁵ *Clowne. That was*) D. "*Cock. This was*" etc.

Tell him I am the same I ever was,
And ever will continue as I am.
But that he should disdaine this courtesie
Being in want, and comming too from me, 25
Doth somewhat trouble me.

Clowne. We want Madam? you are deceiv'd, wee have
store, of ragges; plenty, of tatters; abundance, of jagges;
huge rents, witnesse our breeches; ground enough to com-
mand, for we can walke where we will, none will bid us 30
to Dinner; houses rent-free, and goodly ones to chuse
where we will; the Martialsie, the Counter, Newgate,
Bridewell; and would a man desire to dwell in stronger build-
ings? and can you say that we are in want? No Lady, my
Captaine wants nothing but your love, and that he intreats 35
you to send by me the bearer.

Mary. I doe, with all the best affection
A Virgin can bestow upon her friend.

Clowne. I dare sweare he is an honest man, but I dare
not
say he is a true man.

Mary. How, not a a true man?

Clowne. No; for hee hath sworne to steale you away,
and thus I prove it; if he steale you away, I am sure you will
not goe naked; he cannot steale you, but he must steale the
cloaths you have on; and he that steales apparel, what is he 45
but a Theefe? and hee that is a Theefe cannot be a true man
Ergo.

Mary. That is no theft when men but steale their owne,
And I am his, witnesse this Diamond,
Which beare him, and thus say, that no disaster 50
Shall ever part me from his company.

²⁸ ff. C. omits the commas after "store," "plenty," and thus partly destroys the sense of the Clown's speech. D. punctuates by dashes, which give the pause values of the Quarto, at least: "store—of rags" etc.

⁴⁸ D. "That is not theft" etc.

Clowne. I shall beare this with as good will as you would beare him, *Vtcunque volumus.*

Mary. What are we but our words? when they are past, Faith should succeed, and that should ever last. 55
My Father? *Enter Audley.*

Aud. Wots thou who's returnd,
The unthrift *Bonville*, ragged as a scarre-crow,
The Warres have gnaw'd his garments to the skinne:
I met him, and he told me of a Contract. 60

Mary. Sir, such a thing there was.

Aud. Upon condition if he came rich.

Mary. I heard no such exception.

Aud. Thou doest not meane to marry with a begger?

Mary. Unlesse he be a Gentleman, and *Bonville* 65
Is by his birth no lesse.

Aud. Such onely gentile are, that can maintaine
Gentily.

Mary. Why, should your state faile you,
Can it from you your honours take away? 70
Whilst your Allegiance holds, what need you more,
You ever shall be noble although poore.

Aud. They are noble that have nobles; gentle they
That appeare such.

Mary. Indeed so wordlings say: 75
But vertuous men proove they are onely deare
That all their riches can about them beare.

Sound: *Enter the King, Clinton, Bonville, Prince, Princesse.*

King. Is not Earle *Chester*
Return'd yet with an answer from the Martiall? 80

⁵² D. *utcunque volumus.* (*Exit.*)

⁵⁴ C. "My father! *Enter the Lord Audley.*"

⁵⁷ D. and C. "Wott'st thou who's return'd?"

⁶⁰ *Gentily.*) Corrected in D. and P. to "Gentility."

⁷² C., D. "what need you more?"

⁷⁷ beare.) C. "[*Exit* LADY MARY."

⁷⁸ *Sound:*) D. "*Flourish.*" etc.—"and PRINCESS." C. "*Lord CLINTON, BONVILLE.*"

Prince. Not yet my Lord.

King. For such contention we now scorne revenge,
Wee'le try the utmost of his patience now:
We would exceed our love, if it appeare,
He will hold nothing for his King too deere. 85

Aud. Earle *Chester* is return'd.

Enter Chester and Isabella.

King. Hast brought her *Chester*?

Chest. Her whom her father the most faire esteemes,
He hath sent by me, onely with this request, 90
That if his free gift doe not like your Highnesse,
You'le send her backe untoucht to his embrace.

King. I feare we shall not, she appeares too faire,
So streightly to part with; what is he would
Attempt such virgin-modesty to staine 95
By hopes of honour, flatteries, or constraint?
How doe you like her? your opinions Lords?

Prince. A beauteous Lady, one that hath no peere
In the whole Court.

King. Therefore I hold her precious. 100

Princesse. A fairer face in Court who ever saw?
Her beauty would become the name of Queene.

Clin. One of more state or shape where shall we finde?

Aud. Her modesty doth doe her beauty grace,
Both in her cheeke have chus'd a soveraigne seate. 105

King. You have past censure Lady, now you're mine,
And by your Fathers free gift you are so,
To make, or marre; to keepe, or bestow.

Isab. It glads me I am present to a King,
Whom I have alwayes heard my father tearme 110
Royall in all things; vertuous, modest, chaste;
And to have one free attribute besides,

⁹⁰ *flatteries*) D. "flattery."

¹⁰⁸ *or bestow.*) All eds. insert "to," D. and C. in brackets. The omission is clearly that of the printer.

Which even the greatest Emperour need not scorne,
 Honest; to you if you be such my Liege,
 A Virgins love I prostrate, and a heart 115
 That wishes you all goodnesse with the duty
 Of a true subject, and a noble father;
 Then mighty Prince report your subject noble,
 Since all those vertues you receive in me.

King. Thou hast o'recome us all; that thou hast tearm'd
 us 120

Wee'le strive to be, and to make good those attributes
 Thou hast bestow'd upon us, rise our Queene,
 Thy vertue hath tooke off the threatning edge
 Of our intended hate: though thou art ours
 Both by free gift and duty, which we challenge 125
 As from a subject; though our power could stretch
 To thy dishonour, we proclaime thee freed,
 And in this grace thy father we exceed.

Prince. The King in this shews honour: Princes still
 Should be the Lords of their owne appetites,
 And cherish vertue.

King. Have I your applause?

Bon. Your Highnesse shews both Royalty and Iudgment
 In your faire choice.

King. Are your opinions so? 135

Aud. Farre be it mighty King we should distast
 Where you so well affect.

Princesse. For grace and feature
 England affords not a more compleate Virgin.

Clin. Were she not the Martials daughter, 140
 I'd tearme her worthy for my Soveraignes Bride.

Chest. Ey that's the griefe.

King. This kisse then be the Seale,
 Thou art our Queene, and now art onely mine.

¹¹⁵ D. adds "(Kneels.)"

¹⁴⁰ D. "*Clin.* (*Aside to Chest.*) Were she" etc.

¹⁴⁰ D. adds "(Kisses *Isabella.*)"

Isab. May I become your vassall and your Hand-maid, 145
Titles but equall to my humble birth:
But since your Grace a higher title daines,
Envy must needs obey where power compells.
Give expeditious order for the Rites
Of these our present Nuptials which shall be 150
Done with all State, and due solemnity;
And Martiall in this businesse thou shalt finde
Thy selfe defective, and not us unkind.

Enter servant.

Serv. Health to your Highnesse. *King.* Whence? 155
Ser. From my sad Master,
Your Martiall once, now your dejected vassall,
And thus he bid me say: If the King daine
To grace my daughter with the stile of Queene,
To give you then this Casket which containes 160
A double dower; halfe of this mighty summe
He out of his renews had afforded,
Had she bin match but to a Barons bed;
But since your Highnesse daines her for your Bride,
And his Alliance scornes not to disdaine, 165
He saith a double dower is due to you.

King. He strives to exceed us still; this emulation
Begets our hate, and questions him of life,
This Dower we take, his Daughter entertaine,
But him we never shall receive to grace. 170
Beare not from us so much as love or thanks:
We onely strive in all our actions
To be held peerelesse for our courtesie
And Royall bounty, which appeares the worse,
Since he a Subject would precede his Prince: 175

^{149 155} All eds. give these lines to the *King*. D. notes: "In the quarto this is, beyond question erroneously, the continuation of *Isabella's* speech." C. has a note to the same effect, copied in P.

¹⁶⁶ D. "He sayeth."

And did we not his Daughter dearely love,
 Wee'd send her backe with scorne, and base neglect.
 But her we love, though him in heart despise,
 Pay him that thanks for all his courtesies.

Serv. In this imployment I will strive to doe 180
 Th' office of a subject, and of servant too.

King. Since to that emulous Lord we have sent our
 hate,
 Come to our Nuptials let's passe on in state. *Exit.*

Enter Captaine and Clowne. 184

Cap. The humours of Court, Citty, Campe, and Country
 I have trac't, and in them can finde no man, but money; all
 subscribe to this Motto, *Malo pecuniam viro*. Oh poverty,
 thou art esteem'd a sinne worse than whoredome, gluttony,
 extortion, or usury:

And earthly gold, thou art preferr'd 'fore Heaven. 190

Let but a poore man in a thred-bare suite,

Or ragged as I am, appeare at Court,

The fine-nos'd Courtiers will not sent him; no,

They shunne the way as if they met the Pest:

Or if he have a suite, it strikes them deafe, 195

They cannot heare of that side.

Clown. Come to the Citty, the Habberdasher will sooner
 call us blockheads, than blocke us; come to the Sempsters,
 unlesse we will give them money, we cannot enter into their
 bands: though we have the Law of our sides, yet wee may 200
 walke through Burchin-lane and be non-suited: come bare-

¹⁹¹ D. "The office"

¹⁹³ C. punctuates: "Come to our nuptials: let's pass on in state."
 "Come, to our nuptials let's pass on in state," seems preferable.

¹⁹⁵ *Exit*) D., C. "*Exeunt*."

¹⁹⁴ D. "*Enter CAPTAIN AND COCK*." C. "*Enter Captain BONVILLE*" etc.

¹⁹¹ *Let*) This word must have been missing from C.'s quarto, for he
 prints the following note: "The word *Let* seems to have dropped out of
 this line: it is clearly wanting for the sense of the passage."

¹⁹⁷ *Clown*) D. "*Cock*" as usual.

foot to a Shooe-maker, though he be a Constable, he will
not
put us into his Stocks; though the Girdler be my brother, yet
he will not let his leather imbrace me; come to the Glover,
his gloves are either so little that I cannot plucke them on,
or 205
so great that I cannot compasse. And for the Campe there's
honour cut out of the whole peace, but not a ragge of mo-
ney.

Cap. The Countrey hath alliance with the rest: my pur-
pose is now I have so thorowly made proofs of the humours
of men, I will next assay the dispositions of women, not of
the choicest, but of those whom we call good wen-
ches.

Clowne. Pray Master if you goe to a house of good fel-
lowship, give me something to spend upon my Cockatrice;
215

if I have nothing about me, I shall never get in.

Cap. Ther's for you sirrah; doth not the world wonder I
should be so flush of money, and so bare in cloaths? the rea-
son of this I shall give account for hereafter: But to our
pur-

pose, here they say dwels my Lady Bawdy-face, here will
220
we knock.

Enter Bawd.

Bawd. Who's there? what would you have? ha?

Cap. Sweet Lady we would enter; nay by your leave.

Bawd. Enter? where? here be no breaches for you to en-
225

ter truly.

Cap. And yet we are souldiers, and have venter'd upon
as
hot service as this place affords any.

Bawd. Away you base companions, we have no breaches

²²⁷ D. "There's for you, sirrah. (*Gives him money.*)"

for such tatter'd breeches, we have no patches to suite with
230

your ragges.

Cap. Nay, pray give way.

Bawd. Away you rogues, doe you come to shake your ragges here? doe you thinke we can vent our ware without money you rascals? get you from my doore you beggerly 235 companions, or I'le wash you hence with hot scalding water.

Clown. Nay I warrant her, wenches can afford her that at all times.

Bawd. Doe I keepe house to entertaine Tatterdemaleans
240

with a Poxe, you will be gone?

Cap. We must forbear, the gallants are out of patience, stand aside. *Enter two Gentlemen.*

1. *Gent.* I would faine goe in, but I have spent all my mony.

2. *Gent.* No matter, they shall not know so much till we
245

get in, and then let me alone, I'le not out till I be fir'd out.

1. *Gent.* Then let's set a good face of the matter, By your leave Lady.

Bawd. You're welcome Gentlemen.

1. *Gent.* What fellows be yon? 250

Bawd. Two poore souldiers that came for an almes and please you, that stay for some reversions; there's none such come into my house I warrant you.

²³⁸ C. "Nay, I warrant, her wenches" etc. A better punctuation.

²⁴¹ D. "with a pox!" C. "with a pox?"

²⁴² Both D. and C. read: "We must forbear the gallows out of patience" without a note! P. has the reading in the text, which certainly better fits the situation. The "two Gentlemen" have evidently been waiting some time for the Captain to make way for them. The Quartos may differ, see notes.

²⁴⁸ D. "(To Bawd) By your leave, Lady."

²⁵¹ D. "an please you,"

2. *Gent.* Save you sweet Lady.

Bawd. Where be those kitchinstuffes here, shall we
have 255

no attendants? shew these Gentlemen into a close roome,
with a standing bed in't, and a truckle too; you are welcome
Gentlemen.

Cap. 'Tis geenrall thorow the world, each state esteemes
A man not what he is, but what he seemes: 260

The purest flesh rag'd can no entrance have,
But It'ch and all disease if it come brave,
Wide open stand the gates of lust and sin,
And those at which the wide world enters in.

Madam, to be short, I must have a wench, though I am rag-
ged outward, I am rich inward: here's a brace of Angels for
you, let me have a pritty wench, I'll be as bountiful to her. 265

Bawd. Your Worship's very heartily welcome: wher's
Sis? Where's *Ioyce*? the best roome in the house for
the Gentleman: call Mistris *Priscilla*, and bid her keepe
the 270

Gentleman company.

Cap. I'll make bold to enter.

Bawd. Your Worship's most lovingly welcome: let the
Gentleman have attendance, and cleane linnen if he need
any;

whither would you, you rogue? 275

Clown. Marry I would after my Master.

Bawd. Thy Master? why is yon raggamuffin able to keep
a man?

²⁵⁵C. "Where be those kitchen-stuffs? Here! shall we" etc.

²⁵⁶D. "attendance? (*Enter Servant*) Show" etc.

²⁵⁸D. "gentlemen. (*Exeunt Gent. and Serv.*)"

²⁵⁹C. "through."

²⁶²D. and C. "itch."

²⁶⁵D. "(*To Bawd.*)"

²⁷²to enter) D. "(*Goes in.*" C. "*Exit.*"

²⁷⁴Gentleman) P. "Gentlemen."

²⁷⁵D. "(*To Cock*) Whither" etc.

Clown. Ey that he is able to keepe a man, and himselfe too.

Bawd. Then that man must be able to pay for himselfe too, or else he may coole his heeles without if his appetite be hot.

Clown. Then shall I not goe in?

Bawd. No by my Mayden-head shal you not, nor any such beggerly companion shall enter here but he shall come thow
285

row me too.

Shakes a purse.

Clown. No? what remedy? ha, ha; hee that rings at a doore with such a Bell, and cannot enter? Well, if there be no remedy, I'll even stay without.

Bawd. Oh me! is it you Sir? and are so strong, to stand
at 290

the doore? Pray will you come neare? your Master is new gone in afore: Lord, Lord, that you would not enter without trusting! you were even as farre out of my remembrance as one that I had never seene afore.

Clown. I cannot blame you to forget me, for I thinke 295 this be the first time of our meeting.

Bawd. What would you have Sir?

Clowne. Nothing as they say, but a congratulation for our first acquaintance. I have it here old bully bottom, I
have it here. 300

Bawd. I have it here too: nay, pray sir come in, I am loath to kisse at doore, for feare my neighbours should see.

Clowne. Speake, shall you and I condogge together? I'll pay you to a haire.

Bawd. Nay, I beesech you sir, come in: a Gentleman,
and 305
stand at doore? I'll lead the way, and you shal come behind.

²⁸⁵ C. "through."

²⁸⁶ *Shakes a purse*) Inserted by D. after "what remedy?", by C. after "cannot enter!"

²⁹⁰ *so strong*.) All eds. read "*strange*." D. notes: "The quarto reads 'strong.'" C.: "The old copy has *strong* for '*strange*,' which is clearly the right word." P. copies C.

Clown. No, no; I will not salute you after the *Italian* fashion: I'll enter before.

Bawd. Most lovingly, pray draw the latch sir. *Exit.*

Enter the two Gentlemen with the two wenches. 310

1. *Gent.* Nay faith sweet rogue thou shalt trust me for once.

1. *Whore.* Trust you? come up, canst thou pay the hackny for the hire of a horse, and think'st thou to breath me upon trust.

1. *Gen.* Thou bid'st me come up, and shal I not ride?

1. *Whore.* Yes the gallows as soone. 315

2. *Whore.* A Gentleman, and have no money? marry you make a most knightly offer.

2. *Gent.* How? to offer thee no money?

2. *Whore.* How can they offer that have none?

2. *Gent.* I'll either give thee ware or money, that's as good. 320

2. *Whore.* Ey but sir, I'll deale with no such chapmen.

Enter Bawd, Captaine, and Clowne.

Bawd. What's the matter here? ha? can you not agree about the bargaine?

1. *Whore.* Here's Gallants would have us breath'd, and for- 325
sooth they have no money.

2. *Whore.* They thinke belike, dyet, lodging, ruffes, cloaths, and holland-smocks can all be had without money, and a disease, if wee should catch it, Heaven blesse us, can be cur'd without money. 330

³⁰⁹ *Exit*) D., C. "*Exeunt.*"

³¹⁰ D. "*with Two Wenches.*"

³²² D. "*Enter Bawd.*" He reserves the entrance of "*CAPTAIN and COCK*" till later. C. "*Enter Bawd and Clown.*" Note: "In the old stage-direction, the '*Captain*' is also mentioned, but he does not come in until afterwards, as marked, where the old copy repeats his entrance."

³²³ D. "Ha, can you not" etc. C. "Ha! can" etc.

Bawd. That's fine yfaith: if my beds be shaken out of their joynts, or my cords broken, must not the Ioyner and the Rope-maker both have money? if my rugges be rub'd out with your toes, can they be repair'd without money? if my linnen be foul'd, can I pay my landresse without money?
be- 335

sides, we must have something to maintaine our broken windows I hope; the Glazier wil not mend them without mony.

1. *Gent.* Come, come, let's run a score for once.

Bawd. You shall not score of my tally, out of my doores.

Enter Captaine.

340

Cap. Why shall we not be bosom'd have we paid, and must we not have wenches?

Bawd. You shal have the choicest of my house gentlemen.

1. *Gent.* Who, those Rascalls?

Bawd. They be Rascalls that have no money; those be 345
Gentlemen that have Crownes; these are they that pay the Ioyner, the rope-maker, the Vpholster, the Laundrer, the Glazier; will you get you out of my doores, or shall wee scold you hence?

Clown. That you shall never by thrusting them out of 350
doores.

1. *Gent.* Who but a mad man would be so base as to be
hir'd,
much more to hire one of those bruitists, that make no dif-

³³⁷ *mony.* C. "them without money?"

³⁴⁰ D. "*Enter CAPTAIN (and COCK)*" C. "*Enter Captain BONVILLE.*"

³⁴² C. prints as verse:

Why, shall we not be bosom'd? Have we paid,
And must we not have wenches?

³⁴⁵ D. "Will you out of my doors, or shall we scald you hence?"
Note: "The quarto reads "scold you hence." I think the present reading more in character; and the reader may recollect she so threatens the Captain when she first sees him."

C. "Will you get out of my doors," etc. For P.'s comment, see Notes.

³⁵² C. "Who but a man" etc.

³⁵⁵ D. "brutist."

ference betwixt a Gentleman and a beggar, nay, I have seene enough to be soone intreated. 355

2. *Gent.* You shall not need to feare me, I am gone:
Hee's past before, nor will I stay behinde;
I have seene enough to loathe all your sisterhood.

Bawd. Marry farewell frost. Now Sir, will you make your choice, and your man after? 360

Cap. I'll have both, these are mine.

Clown. Goe you then with your paire of Whores, I'll goe with this old skuller that first ply'd me.

Bawd. I see thou lovest to goe by water; come shall we dally together? sit upon my knee my sweet boy, what money hast thou in thy purse? wilt thou bestow this upon me my sweet chicke? 365

Clowne. I'll see what I shall have first for my money by your favour.

1. *Whore.* And shall I have this? 370

2. *Whore.* And I this?

Cap. Both these are mine, we are agreed then?
But I am asham'd, being such a tatter'd rogue, to lye with two such fine gentlewomen; besides, to tell you truly, I am louzie. 375

1. *Whore.* No matter, thou shalt have a cleane shirt, and but pay for the washing, and thy cloaths shall in the meane time be cast into an Oven.

Cap. But I have a worse fault, my skinne's not perfect: what shall I say I am? 380

1. *Whore.* Itchy? Oh thou shalt have Brimstone and Butter.

³⁵⁵ D., C. "soon entreated. (*Exit.*)"

³⁵⁶ D., C. "sisterhood. (*Exit.*)"

³⁷³ ³⁷⁵ D. and C. write as verse: D.

But I'm ashamed, being such a tatter'd rogue,

To lie with two such fine gentlewomen;

Besides, to tell you truly, I am lousy.

C.: But, I am asham'd—the rest as D.

³⁷⁶ D. "No matter; thou shalt have a clean shirt, but pay for the washing."

Cap. Worse than all these, my body is diseased,
I shall infect yours.

1. *Whore.* If we come by any mischance, thou hast money
385

to pay for the cure: come, shall's withdraw into the next
chamber?

Cap. You are not women, you are devils both,
And that your Damme; my body save in warres,
Is yet unskarr'd, nor shall it be with you. 390

Say the last leacher that imbrac't you here,
And folded in his armes your rottennesse,
Had beene all these, would you not all that filth
Vomite on me? or who would buy diseases,
And make his body for a Spittle fit, 395

That may walke sound? I came to schoole you Whoore,
Not to corrupt you; for what need I that
When you are all corruption; be he lame,
Have he no Nose, be all his body stung
With the French Fly, with the Sarpigo try'd: 400
Be he a Lazar, or a Leper, bring
Coyne in his first, he shall embrace your lust
Before the purest flesh that sues of trust.

Bawd. What *Diogenes* have we here? I warrant the
Cin-
nicke himselfe sayd not so much when he was seene to
come 405
out of a Bawdy house.

Cap. He sham'd not to come out, but held it sinne
Not to be pardon'd, to be seene goe in.
But I'll be modest: nay, nay, keepe your Gold

³⁸⁵ D. "spital"

⁴⁰⁰ C. "serpigo."

⁴⁰⁰ D. inserts after "modest," "(The whores offer him back the money.)"
C. gives "But I'll be modest." to 1 *Whore*. Note: "In the old copy,
this declaration is made part of the speech of the Captain, but it
clearly belongs to the woman, who, at the same time, offers him back
the money."

To cure those hot diseases you have got, 410
 And being once cleere, betake you to one man,
 And study to be honest, that's my counsell:
 You have brought many like yon Gentlemen
 That jet in Silkes, to goe thus ragg'd like us,
 Which did they owne our thoughts, these rags would
 change 415

To shine as we shall, though you think it strange.
 Come, come, this house is infected, shall we goe?

Clowne. Why Sir, shall I have no sport for my money, but
 even a snatch and away?

Cap. Leave me, and leave me ever, and observe 420
 This rule from me, where there is lodg'd a Whore,
 Thinke the Plagues crosse is set upon that doore.

Clowne. Then Lord have mercy upon us: where have we
 beene?

The Clowne goes learing away, and shaking his head. 425

Bawd. Hist, hist; here's a rayling companion in-
 deed.

1. *Whore.* I know not what you call a rayling companion:
 but such another discourse would make me goe neere to turn
 honest. 430

Bawd. Nay, if you be in that minde, I'll send for your
 love: the plague in my house? the Pox is as soone: I am sure
 there was never man yet that had *Lord have mercy upon*
us in his minde, that would ever enter here: Nay will you
 goe? 435

Sound, enter the King, Prince, Princesse, all the Lords,
the Queene, &c.

⁴¹⁷ D. "(To Cock) Come, come." etc.

⁴²² D., C. "Exit."

⁴²³ D. italicizes "Lord have mercy upon us."

⁴²⁵ D. "He goes out leering and shaking his head."

⁴³³ D., C. "Exeunt."

⁴³⁶ D. "Flourish. Enter the KING, QUEEN, PRINCE, PRINCESS, LORDS,
 &c."

King. Before you all I here acknowledge Lords,
 I never held me happy but in this
 My vertuous choice, in having your applause, 440
 Me-thinks I had the sweet consent of Heaven.

Princesse. This noble Lady, now my royall Mother,
 Hath by her love to you, regard to us,
 And courteous affability to all,
 Attain'd the generall suffrage of the Realme. 445

Princesse. Her modest carriage shall be rules to me,
 Her words instructions, her behaviour precepts,
 Which I shall ever study to observe.

Queen. I feele my body growing by the King,
 And I am quicke although he know it not; 450
 Now comes my fathers last injunction
 To my remembrance, which I must fulfill,
 Although a Queene, I am his daughter still.

King. Lords, and the rest forbear us till we call,
 A chaire first, and another for our Queene, 455
 Some private conference we intend with her:
 Now leave us. *Exeunt Lords.*

King. My fairest *Isabella*, the choice jewell
 That I weare next my heart; I cannot hide
 My love to thee, 'tis like the Sunne invelopt 460
 In watery clouds, whose glory will breake thorow,
 And spite opposure, scornes to be conceal'd;
 Saving one thing, aske what my kingdome yeelds,
 And it is freely thine.

Queen. What's that my Lord? 465

King. I cannot speake it without some distaste

⁴⁴² D. "*Prince.* This noble" etc. So C., with note: "This speech is erroneously assigned to the Princess in the old copy. She speaks next." Copied in Pearson.

⁴⁴⁹ D. "*Queen.* (*Aside.*) So C.

⁴⁵⁰ D. "intend for her. (*They place the Chairs.*)"

⁴⁵⁷ D. "*Exeunt all but KING and QUEEN.*" C. "*Exeunt Prince, Princess, Lords, &c.*"

⁴⁶¹ C. "through."

To thee my Queene, yet if thy heart be ours
Name it not to me.

Queen. I am onely yours.

King. Begge not thy fathers free repeale to Court, 470
And to those offices we have bestow'd,
Save this, my Kingdome, and what it containes,
Is thy wills subject.

Queen. You are my King, and Husband;
The first includes alleageance, the next duty, 475
Both these have power above a Fathers name,
Though as a daughter I could wish it done,
Yet since it stands against your Royall pleasure,
I have no suite that way.

King. Thou now hast thrust thy hand into my bosome, 480

And we are one: Thy beauty, oh thy beauty!
Never was King blest with so faire a wife.
I doe not blame thy Father to preferre
Thee 'fore thy sister both in love and face,
Since *Europe* yeelds not one of equall grace: 485
Why smiles my love?

Queene. As knowing one so faire,
With whom my pale cheeke never durst compare:
Had you but seene my Sister, you would say,
To her the blushing Corral should give way: 490
For her cheeke staines it; Lillies to her brow
Must yeeld their Ivory whitenesse, and allow
Themselves o'recome. If e're you saw the skie
When it was clearest, it never could come nigh
Her Azure veines in colour; shee's much clearer, 495
Ey, and her love much to my Father dearer.

King. We by our noble Martiall made request
For the most faire, and her whom he best lov'd:
Durst he delude us?

Queen. What I speake is true, 500
So will your selfe say when shee comes in place.

⁴⁹⁴ *clearest.* C. "clear'st."

King. Our love to thee shall not or'come that hate
We owe thy Father, though thou bee'st our Queene.

Queen. He keeps her as his Treasure, locks her safe.
Within his arms: he onely minded me 505
As one he lov'd not, but thought meerely lost.

King. Thou art lost indeed, for thou hast lost my heart,
Nor shalt thou keepe it longer: all my love
Is swallowed in the spleene I beare thy Father,
And in this deepe disgrace put on his King, 510
Which wee'le revenge.

*Enter Prince, Princesse, Chester, Clinton, Bonville,
and Audley.*

King. It shall be thus:
Chester beare hence this Lady to her Father 515
As one unworthy us, with her that dower
The double dower he by his servant sent:
Thy teares nor knee shall once prevaile with us.
As thou art loyall, without further language
Depart our presence, wee'le not heare thee speake. 520

Actus quartus. 1

Enter the Martiall and his daughter Katherine.

Mar. I see the King is truely honourable:
 All my disgraces and disparagements
 He hath made good to me in this, to queene my child, 5
 And which more glads me, with such ardency
 He seemes to affect her, and to hold her deare,
 That nothing's valued, if compar'd with her.
 Now Heaven whilst thou this second happinesse
 And blisse wilt lend me, I shall still grow great 10
 In my content, opinion, and my fate,
 In spight of whisperers, and Court-flatterers.

Kath. Had you best lov'd my Sister, and lesse me,
 I had beene Queene before her; but she venter'd
 For her preferment, therefore 'tis her due; 15
 Out of our fears and loves her honours grew.

Mar. Whilst I may keepe thy beauty in mine eye,
 And with her rais'd fortunes fill mine eare,
 I second me in blisse; shee's my Court comfort,
 Thou my home happinesse: in these two blest, 20
 Heaven hath inrich't me with a crowne of rest.

Kath. Nor doe I covet greater Royalties
 Than to enjoy your presence, and your love,
 The best of these I prize above all fortunes,
 Nor would I change them for my Sisters state. 25

¹ D. "Act IV, Scene I.

"*The MARSHAL'S House in the Country. Enter the MARSHAL and his Daughter CATHARINE.*"

¹⁸ C., P. "new rais'd fortunes." A simpler emendation would be, "raised," which perfects the metre.

¹⁹ All eds. read, "I second none," doubtless correctly.

²⁴ C. note: "*The lust of these.*" Perhaps we ought to read "The last of these," viz., her father's love: the misprint was easy." As easy as C's misprint of "lust" for "best!" P. copies the note. Perhaps we have here, and in 19, two more differences in the readings of different Quartos: see notes III, 242.

Mar. Her beauty and her vertues mixt have won
The King my Soveraigne to be tearm'd my son.

Enter Servant.

Ser. Earle *Chester*, with the Queene your princely
daughter
Are without traine alighted at the gate, 30
And by this entred.

Mar. Thou hast troubled me,
And with a thousand thoughts at once perplex't
My affrighted heart: admit them; soft, not yet;
What might this meane? my daughter in the charge 35
Of him that is my greatest opposite,
And without traine, such as becomes a Queene?
More tempest towards *Kate*? from which sweete child,
If I may kept thee, may it on my head
Powre all his wrath, even till it strike me dead. 40

Kath. Rather, my Lord, your Royall life to free,
All his sterne fury let him showre on me.

Ser. My Lord, shall I admit them?

Mar. Prithee stay,
Fate threatens us, I would devise a meanes 45
To shunne it if we might: thou shalt withdraw, *To his*
And not be seene; something we must devise *Daughter.*
To guard our selves, and stand our opposites:
Goe keepe your chamber, now let *Chester* in.

Serv. I shall my Lord. 50

Mar. My Loyalty for me, that keepe me still;
A Tower of safety, and a shield 'gainst Fate.

Enter the servant ushering Chester and the Queene.

Chest. The King thy daughter hath in scorne sent backe.

"D. "Kate!" C. "Kate;" Why not a question?

"P. rightly emends "keepe." C. D. "keep."

"Chamber (*exit Cath.*)" C. "in. (*Exit KATHERINE.*)"

"C. "Lord. (*Exit.*)"

"D. "Enter Servant, ushering in the QUEEN and CHESTER."

"D. "back——"

Mar. Pause there, and as y'are noble answer me 55
E're you proceed, but to one question.

Chest. Propound it.

Mar. Whence might this distaste arise?
From any loose demeanor, wanton carriage,
Spouse-breach, or disobedience in my daughter? 60
If so, I'll not receive her, shee's not mine.

Queen. That let mine enemy speake, for in this kind
I would be tax't by such.

Chest. Vpon my soule.
There is no guilt in her. 65

Mar. Bee't but his humour,
Th'art welcome, both my daughter and my Queene;
In this my Palace thou shalt reigne alone,
I'll keepe thy state, and make these armes thy Throne:
Whil'st thou art chaste, thy stile with thee shall stay, 70
And reigne, though none but I and mine obey.
What can you further speake?

Chest. Her double Dower
The King returnes thee.

Mar. We accept it, see, 75
It shall maintaine her port even with her name,
Being my Kings wife, so will I love his Grace,
Shee shall not want, will double this maintaine her.

Chest. Being thus discharg'd of her, I from the King
Command thee send thy fairer Girle to Court, 80
Shee that's at home, with her to act his pleasure.

Mar. Sir, you were sent to challenge, not to kill;
These are not threats, but blowes, they wound, they wound.

Chest. If Treasons imputation thou wilt shun,
And not incurre the forfeit of thy life, 85
Let the Kings will take place.

Mar. You have my offices,

⁵⁵ D. "You're."

⁶² D. "Then let" etc.

⁶⁷ D. "Thou'rt."

⁷² D. "(To *Chest.*) What" etc.

Would you had now my grieffe; but that alone
 I must endure: would thou hadst both, or none. 90
 Sentence of death when it is mildly spoke,
 Halfe promises life; but when your doome you mixe
 With such rough threats, what is't but twice to kill?
 You tyrannize Earle *Chester*.

Chest. Will you send her?

Mar. That you shall know anon. Tell me my Queene, 95
 How grew this quarrell 'twene the King and thee?

Queen. By you was never Lady more belov'd,
 Or wife more constant than I was to him:
 Have you forgot your charge, when I perceiv'd
 My selfe so growne, I could no longer hide 100
 My greatnesse, I began to speake the beauties
 Of my faire Sister, and how much she excell'd,
 And that you sent me thither as a jest,
 That shee was fairest, and you lov'd her best?

Mar. Enough; th'art sure with child and neare thy
 time. 105

Queen. Nothing more sure.

Mar. Then that from hence shall grow
 A salve for all our late indignities:
 Pray doe my humble duty to the King,
 And thus excuse me, that my daughter's sicke, 110
 Crazed, and weake, and that her native beauty
 Is much decay'd; and should she travell now,
 Before recovered, 'twould ingage her life

⁹⁵ C. "That you shall know anon.—" D. inserts, "(aside to his daughter) Tell" etc.

⁹⁷ D. punctuates: "By you: was" etc. This makes the answer to the Marshal's question a more direct one. C. "charge?" omits ? after "best."

¹⁰⁵ A question, as D. and C. read.

¹⁰⁶ C. "Nothing more sure than that." Note: "In the old copy, the words "than that" are made to begin the next speech of the Marshal." Copied in P.

¹⁰⁷ D. "Then," elsewhere always altered to "than."

¹⁰⁸ D. "(To *Chest.*) Pray" etc.

The Royall King and the Loyall Subject. 105

To too much danger; when she hath ability
And strength to journey, I will send her safe 115
Vnto my King; this as I am a subject,
And loyall to his Highnesse.

Chest. Your excuse

Hath ground from love and reason:
This your answer I shall returne to the King. 120

Mar. With all my thanks:

That since my daughter doth distaste his bed,
He hath sent her backe, and home to me her father,
His pleasure I withstand not, but necessity,
My zeale with these doe not forget I pray. 125

Chest. I shall your words have perfect, and repeate them
Vnto the King.

Mar. I should disgrace her beauty
To send it maim'd and wayning; but when she
Attaines her perfectnesse, then shall appeare 130
The brightest Starre fix't in your Courtly Spheare.

Chest. The King shall know as much.

Mar. It is my purpose,
All my attempts to this one head to draw,
Once more in courtesies to o'recome the King. 135
Come beauteous Queene, and thy fair Sister cheere,
Whom this sad newes will both amaze and feare. *Exeunt.*

Enter Bonville in all his bravery, and his man in a new livery.

¹¹⁸ ¹²¹ C. corrects the arrangement of the lines, and is followed by P.

Chest. Your excuse

Hath ground, from love and reason. This your answer
I shall return to the King.

¹²¹ ¹²² C. "With all my thanks

That, since" etc. Certainly, the colon after "thanks" is too strong.

¹²⁴ ¹²⁵ C. and P. have quite a different reading from our Quarto and D.

"His pleasure I withstand not, but return

My zeal; and these do not forget, I pray.

¹³² D., C. "as much. (*Exit.*)"

¹³⁵ D. "*Enter CAPTAIN very richly dressed, attended by COCK in a new livery.*" C. "*Captain Bonville*" etc.

Cap. Sirrah, are all my lands out of mortgage, and my deeds redeem'd? 140

Clowne. I cannot tell that Sir; but wee have had whole chest-fulls of writings brought home to our house.

Cap. Why then 'tis done, I am possest againe Of all my Fathers ancient revenues.

Clowne. But how came you by all this money to buy 145 these new suits? methinks we are not the men we were.

Cap. Questionlesse that; for now those that before despis'd us, and our company, at meeting give us the *bonjour*. Oh Heaven, thou ever art Vertues sole Patron, And wilt not let it sinke: all my knowne fortunes 150 I had ingag'd at home, are spent abroad:

But in the warres, when I was held quite bankrupt
Of all good happ, it was my chance to quarter
In such a house when we had sack't a Towne,
That yeelded me inestimable store 155
Of gold and jewells, those I kept till now
Vnkowne to any, pleading poverty,
Onely to try the humour of my friends;
Which I have proof'd, and now know how to finde
Fixt upon wealth, to want unnatural. 160

Enter Match and Touch-boxe.

Clown. See Sir, yonder are my old fellows, *Match* and *Touch-boxe*; I doe not thinke but they come to offer their service to you.

Touch. Save thee noble Captaine, hearing of thy good 165

¹⁴² D. "whole chests full." C. "whole chestfuls."

¹⁴⁸ D. "*bon jour*." C. "bon-jour."

¹⁵¹ All eds. read "or spent" etc.

¹⁶⁰ C. "To want unnatural—" Note: "The sense is perhaps incomplete in consequence of the sudden entrance of *Match* and *Touch-box*." C. must have misunderstood the sense, which is simply "fixed upon wealth, and therefore unnatural to want, *i. e.*, to those in want." P. copies the note.

¹⁶¹ D. "*Enter CORPORAL and MATCH.*"

fortunes, and advancement, I am come to offer my selfe to be partaker of the same, and to follow thee in the same colours that thou hast suited the rest of thy servants.

Clown. God-a-mercy horse, you shall not stand to my livery.

Match. You see our old clothes sticke by us still, good
170

Captaine see us new moulded.

Cap. You are flies, away; they that my Winter fled
Shall not my Summer taste: they onely merit
A happy harbour, that through stormy Seas
Hazard their Barkes, not they that sayle with ease. 175
You taste none of my fortunes.

Clowne. Corporall, you see this Livery? if you had stay'd
by it, we had beene both cut out of a peece; Match, if you
had not left us you had beene one of this guard: Goe, away,
betake you to the end of the Towne; let me finde you be- 180
tweene *Woods close-stile* and *Islington*, with will it please
your Worship to bestow the price of two Cannes upon a
poore souldier, that hath serv'd in the face of the *Souldan*,
and so forth, *Apage*, away I scorne to be fellow to any
that wil leave their Masters in adversity: if he entertaine
you, 185

he shall turne away me, that's certaine.

Match. Then good your Worship bestow something up-
on a poore souldier, I protest——

Clown. Loe, I have taught him his lesson already; I knew
where I should have you? 190

^{170 171} C. punctuates: "You see, our old clothes stick by us still, good Captain: see us new moulded." The arrangement of the Quarto, which makes "good Captain," hortatory, is preferable.

¹⁷⁹ C. "Go away;" "away" is an exclamation, as elsewhere.

¹⁸⁴ D. "and so forth a page—away!" (!) D. neglected to notice the italics that show the foreign word: one of the Clown's tags of Latin or Greek?

¹⁹⁰ Hardly a question: probably this is one of the cases, of which there are several, where ? is used for !.

Cap. There's first to make you beggers; for to that all such must come that leave their Masters poore. Begon, and never let me see you more.

Touch. God be with you good Captaine: Come *Match*, let us betake us to our randevous at some out end of the 195
Citty.

Cap. Hee makes a begger first that first relieves him; Not Vsurers make more beggers where they live, Than charitable men that use to give.

Clown. Here comes a Lord. *Enter Clinton.* 200

Clin. I am glad to see you Sir.

Cap. You know me now? your Worship's wondrous wise; You could not know me in my last disguise.

Clin. Lord God you were so chang'd.

Cap. So am I now 205
From what I was of late: you can allow
This habite well, but put my tother on,
No congie then, your Lordship must be gon.

You are my Summer-friend. *Enter Bonville.*

Bonv. Cousin, well met. 210

Cap. You should have said well found,
For I was lost but late, dead, under ground
Our Kinred was: when I redeem'd my Land,
They both reviv'd, and both before you stand.

Bon. Well, well, I know you now. 215

Cap. And why not then?
I am the same without all difference; when

¹⁹¹ D. "beggars (*gives them money*)"

¹⁹¹ ¹⁹³ C. arranges as verse:

There's first to make you beggars; for to that
All such must come that leave their masters poor.
Begone, and never let me see you more.

¹⁹⁸ D. "city. (*Exeunt Corp. and Match.*)" C. [*"Exeunt."*]

¹⁹⁹ D. "give. *Enter CLINTON. Cock.* Here comes" etc.

²⁰⁰ C. "*Enter Lord CLINTON.*"

²⁰² C. "now!"

²⁰⁷ D., C. "my other."

²⁰⁰ C. "*Lord BONVILLE.*"

You saw me last, I was as rich, as good,
Have no additions since of name, or blood;
Onely because I wore a thread-bare suite, 220
I was not worthy of a poore salute.
A few good cloaths put on with small adoo,
Purchase your knowledge, and your kinred too.
You are my silken Unkle: oh my Lord,

Enter Audley and his Daughter. 225

You are not in haste now?

Aud. I have time to stay,
To aske you how you doe, being glad to heare
Of your good fortune, your repurchast lands,
And state much amplified. 230

Cap. All this is true;
Ey but my Lord, let me examine you:
Remember you a Contract that once past
Betwixt me and your daughter? here she stands.

Aud. Sir, since you did vnmorgage all your meanes. 235
It came into my thoughts; trust me, before
I could not call't to minde.

Cap. Oh mens weake strength,
That aime at worlds, when they but their meere length
Must at their end enjoy: Thou then art mine, 240
Of all that I have proof'd in poverty,
The onely test of vertue: what are these?
Though they be Lords, but worldlings, men all earth.
Thou art above them; vertuous, that's divine;
Onely thy heart is noble, therefore mine. 245

Mary. And to be yours, is to be what I wish;

²²⁴ *oh my Lord,*) C. transfers to 226, reading:

"Oh, my lord! you are not in haste now?"

This destroys the metrical arrangement of the lines. D. inserts
"Enter" etc., after "uncle" without disarranging the lines.

²²⁵ C. "Enter Lord AUDLEY and his Daughter, Lady MARY."

²²⁶ D. omits ? after "now."

²⁴⁰ D. "enjoy. (To Lady Mary) Thou" etc.

You were to me as welcome in your ragges,
 As in these Silkes. I never did examine
 The out-side of a man, but I begin
 To censure first of that which growes within. 250

Cap. Onely for that I love thee: These are Lords
 That have bought Titles. Men may merchandize
 Wares, ey, and trafficke all commodities
 From Sea to Sea, ey and from shore to shore,
 But in my thoughts, of all things that are sold, 255
 'Tis pittie Honour should be bought for gold.

It cuts off all desert. *Enter the Host.*

Clowne. Master, who's here? mine Host of the Ordinary?

Cap. Your businesse sir? what by petition?

Host. Falne to a little decay by trusting, and knowing
 your Worship ever a bountifull young Gentleman, I make
 bold to make my wants first knowne to you.

Cap. Pray what's your suite?

Host. Onely for a cast suite, or some small remuneration.

Cap. And thou shalt have the suite I last put off: 265
 Fetch it me *Cock*,

Cock. I shall Sir.

Cap. Falne to decay? I'll fit you in your kind.

Cock. I have a suite to you Sir, and this it is.

Cap. In this suit came I to thine Ordinary,
 In this thou would'st have thrust me out of doores, 270
 Therefore with this that then proclaim'd me poore,
 I'll salve thy wants, nor will I give thee more.
 Base worldlings, that despise all such as need;
 Who to the needy begger are still dumbe,
 Not knowing unto what themselves may come. 275

Host. I have a cold suite on't if I be forc't to weare it in
 winter. I bid your worship farewell.

²⁵⁸ *Ordinary?* C. "ordinary!"

²⁵⁹ D. "Sir? (*Host offers a petition*)"

²⁶⁶ D. "*Cock.* I shall, sir. (*Goes out and returns immediately with an old suit of clothes.*)" C. "*(Exit.*

²⁶⁷ C. "kind. *Re-enter COCK.*" The *exit* and re-entrance of *Cock* are necessarily, marked, but are only understood in the old copy."

²⁷⁷ C. "farewell. (*Exit.*)"

Clowne. So should all that keepe Ordinaries, bid their
guests
farewell, though their entertainment be never so ill. Well
sir, I take you but for an ordinary fellow, and so I leave
you. 280

Master, who will not say that you are a brave fellow, and a
most noble Captaine, that with a word or two can discom-
fit an Host.

Cap. I know you, therefore know to rate your worths
Both to their height and depth, their true dimensions 285
I understand; for I have try'd them all:
But thou art of another element,
A mirrour of thy sexe, that canst distinguish
Vertue from wealth, thee as my owne I elect,
And these according to themselves despise. 290
A Courtier henceforth I my selfe professe,
And thee my wife, thou haste deserv'd no lesse.

*Enter the King, the Prince, and the Princesse,
and Chester.*

King. No newes yet from our Martiall? we three moneths
295

Have stay'd his leasure, but receive not yet
That daughter we sent for.

Prince Shee peradventure
Hath not her strength recovered, or her beauty
Lost by her sicknesse, to the full regain'd. 300

Chest. Upon my life my Lord, when she is perfect,
And hath receiv'd her full ability,
Shee shall attend your pleasure.

Princesse. But your Queene,

²⁸⁰D. "leave you. (*Exit Host*)"

²⁸⁷D. "(*To L. Mary*) But thou" etc.

²⁹²D., C. "no less. (*Exeunt*).

²⁹⁸D. "*Enter the KING, PRINCE, PRINCESS and CHESTER.*"

³⁰⁴D. "But our queen."

King. Speake, hath he sent his daughter?

Serv. Yes my Liege,
He hath sent his daughters, please you rest satisfied,
And patiently peruse what he hath sent. 335

King. We are full of expectations, pray admit
Those Presents that he meanes to greete us with.

Serv. You shall my Lord.

*Sound, enter with two Gentlemen-ushers before them, the
Queen crown'd, her sister to attend her as her waiting-maid*
340
with a traine.

Serv. Your Queene and wife crown'd with a wreath of
gold
Of his owne charge, with that this double dower
Doubled againe, and guarded with this traine
Of Gentlewomen according to her state, 345
My Lord presents you: this his younger daughter,
He hath bestow'd a hand-maide to your Queene,
A place that may become her, were she child
Vnto your greatest Peere; had he had more,
More had he sent; these worthlesse as they be, 350
He humbly craves you would receive by me.

King. His bounty hath no limit, but my Queene!
Her bright aspect so much perswades with me,
It charmes me more than his humility. 355
Arise in grace, and sweet, forget your wrong.

Queen. My joyes unspeakable can finde no tongue
To expresse my true hearts meaning.

King. Beauteous Maide,
You are our Sister, and that royall Title
From all disgrace your freedome shall proclaime. 360

³³⁵ D. "sent. (*Delivers a letter which the King reads.*)"

³⁴⁰ C. "*her sister KATHERINE*" etc. D. "*Flourish*" for "*Sound.*"

³⁴¹ D. "*and a Train of Ladies following.*"

³⁴⁷ a *hand-maide*) possibly "*as*" should be read.

³⁵² D. "*my Queen! (Queen kneels.*"

³⁵⁸ D. "*King. (To Cath.)*"

Kath. I finde your Grace the same my noble Father
Hath still reported you; royall in all,
By whom the vertuous rise, th' ignoble fall.

Prince. I have not seene a Lady more compleate;
Her modesty and beauty, both are matchlesse. 365

King. Am I a King, and must be exceeded still?
Or shall a subject say that we can owe?
His bounty we will equall, and exceed;
We have power to better what in him's but well.
Your free opinions Lords, is not this Lady 370
The fairer of the twaine? how durst our subject
Then dally with us in that high designe?

Chest. With pardon of the Queene, shee's paralell'd
By her faire Sister.

Clin. Were my censure free, 375
I durst say better'd.

Prince. Were it put to me,
I should avow she, not the Queene alone
Excells in grace: but all that I have seene——

King. Dost love her? *Prince.* As my honour, or my
life. 380

King. Her whom thou so much praisest, take to wife.

Prince. You blesse my youth.

Kate. And strive to eternize me.

Queen. Nor in this joy have I the meanest part,
Now doth your Grace your inward love expresse 385
To me, and mine.

King. I never meant thee lesse:
Thy Sister and thy daughter freely imbrace,
That next thee hath our Kingdomes second place.
How say you Lords, have we requited well 390
Our subjects bounty? are we in his debt?

Aud. Your Highnesse is in courtesie invincible.

Bonv. And bountifull beyond comparison.

³⁷⁰ The dash after "seene" does not seem necessary; the sense is quite complete.

Chest. This must not hold, prevention out of hand,
For if the Martiall rise, we stand not long. 395

Clin. Our wits must then to worke.

Chest. They must of force.

This is not that to which our fortunes trust.

King. Let then our subject know his King hath power
To vanquish him in all degrees of honour, 400

And he must now confesse him selfe excell'd:

With what can Heaven or Earth his want supply

To equall this our latest courtesie?

We have the day, we rise, and he must fall

As one subdu'd. 405

Serv. His Highnesse knows not all,
One speciall gift he hath reserv'd in store,

May happily make your Grace contend no more .

King. No sir? thinke you your Master will yet yeeld?
And leave to us the honour of the day? 410

I wish him here but this last sight to see,

To make him us acknowledge.

Serv. On my knee
One boone I have to begge.

King. Speake, let me know 415

Thy utmost suite.

Serv. My noble Master staves
Not farre from Court, and durst he be so ambitious

As but to appeare before you, and present you

With a rich gift exceeding all have past, 420

The onely perfect token of his zeale,

³⁹⁴ D., C. "*Chest. (Aside to Clinton)* This" etc.

⁴⁰⁶ D. "*Serv. (Aside.)*"

⁴⁰⁸ *happily.* C. "haply."

⁴⁰⁰ C. "*King.* No sir!" If the servant's speech is aside, as D. thinks, possibly we should read "Now sir!" here. The speeches are rather unsatisfactory, as they stand. Or, if the servant addresses his last two lines to the King, his answer might be read, with but small change in the printed words, and much greater clearness: "No sir? think you your Master will *not* yeeld?"

He would himselfe perpetually hold vanquish't
In all degrees of love and courtesie.

King. For our Queenes love, and our faire daughters sake,
We doe not much care if we grant him that. 425
Admit him and his presence urge with speed;
Well may he imitate, but not exceed.

Chest. I feare our fall: if once the Martiall rise,
Downe, downe must we.

Clin. Therefore devise some plot 430
His favour to prevent.

Chest. Leave it to me.

King. Lords, we are proud of this our unity,
Double Alliance, of our sonnes faire choice,
Since 'tis applauded by your generall voyce; 435
The rather since so matchlesse is our Grace,
That force perforce our subject must give place.

*Enter the Martiall, with a rich Cradle borne after him
by two Servants.*

Mar. Not to contend, but to expresse a duty 440
Of zeale and homage I present your grace
With a rich jewell, which can onely value
These royall honours to my Daughters done.

King. Value our bounty? shouldst thou sell thy selfe
Even to thy skin, thou couldst not rate it truely. 445

Mar. My Liege, I cannot, but in liew and part,
Though not in satisfaction, I make bold
To tender you this Present.

King. What's the project?
Here's cost and art, and amply both exprest, 450
I have not view'd the like.

Prince. 'Tis wondrous rare,
I have not seene a Modell richlier fram'd.

Princesse. Or for the quantity better contriv'd:
This Lord in all his actions is still noble, 455
Exceeding all requitall.

⁴²⁵ D., C. "*Chest.* (*Aside to Clinton*) I fear" etc.

King. 'Tis a brave out-side.

Mar. This that you see my Lord is nothing yet;
More than its worth it hath commended bin:
This is the case, the jewell lyes within, 460
Pleaseth your Grace t'unvaile it.

King. Yes, I will:
But e're I open it my Lord, I doubt
The wealth within not equalls that without.

King. What have we here? 465

Mar. A jewell I should rate,
Were it mine owne, above your Crowne and Scepter.

King. A child?

Mar. A Prince, one of your royall blood:
Behold him King, my grand-child, and thy sonne, 470
Truely descended from thy Queene and thee,
The Image of thy selfe.

King. How can this be?

Queen. My royall Liege and Husband, view him well,
If your owne favour you can call to minde, 475
Behold it in this Infant, limn'd to'th life;
Hee's yours and mine, no kinred can be nearer.

King. To this rich jewell I hold nothing equall,
I know thee vertuous, and thy father loyall;
But should I doubt both, yet this royall Infant 480
Hath such affection in my heart imprest,
That it assures him mine: my noble subject,
Thou hast at length o're come me, and I now
Shall ever, ever hold me vanquished.
Had'st thou sought Earth or Sea, and from them both 485
Extracted that which was most precious held,

⁴⁶⁴ D. "that without. (*Uncovers it.*)"

⁴⁶⁵ C., P. omit "*King.*", correctly. C. notes: "The prefix '*King*' is unnecessarily placed before this interrogatory in the old copy: it is part of the previous speech."

⁴⁶⁸ C. "A child!" wrongly.

⁴⁷⁰ D., C. "limn'd to the life." The abbreviation in the text stands for either "*t'the,*" or "*to th'life.*"

Thou nothing could'st have found to equall this,
 This, the mixt Image of my Queene and me;
 Here then shall all my emulation end,
 O'recome by thee our subject, and our friend. 490

Mar. Your vassal, and your servant, that have strove
 Onely to love you, and your royall favours:
 Not to requite, for that I never can;
 But to acknowledge, and in what I may
 To expresse my gratitude. 495

King. Thine is the conquest:
 But shall I gee't o're thus? 'tis in my head
 How I this lost dayes honour shall regaine,
 A gift as great as rich I have in store,
 With which to gratify our subjects love, 500
 And of a value unrequitable:
 Thou hast given me a Grand-child, and a sonne,
 A royall infant, and to me most deare,
 Yet to surpass thee in this emulous strife,
 I give thee here a daughter and a wife. 505
 Now must thou needs confesse the conquest wonne
 By me thy King, thy Father, and thy sonne.

Mar. Your father, sonne, and subject quite surpast,
 Yeelds himselfe vanquish't, and o'recome at length.

Princesse. You have not my consent yet. 510

Mar. Madam, no;
 The King doth this, his bounty to expresse.
 Your love is to your selfe, and therefore free,
 Bestow it where you please.

Princesse. Why then on thee: 515
 He that the Father doth so much respect,
 Should not me-thinks the daughters love despise.
 'Tis good for Maides take Husbands when they may,
 Heaven knowes how long we may be forc't to stay.

⁴⁸⁸ C. "and me!"

⁴⁸⁹ D. "for that it never can."

⁴⁹⁷ D., C. "give't o'er."

King. Now Lords, these Nuptials we will solemnize 520
In all high state, in which we will include
Yours noble *Bonvile*, and with masks and revells
Sport out the tedious nights, each hand his Bride
Doubly by us from either part ally'd.

Enter Clowne. 525

Cock. Why this is as it should be; now doe I smell Court-
tier already, I feele the Souldier steale out of me by degrees,
for Souldier and Courtier can hardly dwell both together in
one bosome. I have a kind of fawning humour creeping up-
on me as soone as I but look't into the Court-gate; and
now 530

could I take a bribe, if any would be so foolish to gee't me.
Now farewell Gun powder, I must change thee into Da-
mask-powder; for if I offer but to smell like a souldier, the
Courtiers will stop their noses when they passe by me. My
Caske I must change to a Cap and a Feather, my Bandilee-
535

ro to a Skarfe to hang my Sword in, and indeede, fashion
my selfe wholly to the humours of the time. My Peece I
must alter to a Poynado, and my Pike to a Pickadevant:
onely this is my comfort, that our provant will be better
here in the Court than in the Campe: there we did use to lye
540

hard, and seldome: here I must practise to lye extreamely,
and often: But whil'st I am trifling here, I shall loose the

⁵²⁴D. "allied. (*Exeunt.*" C. "ally'd. [*Exeunt King, &c.*"

⁵²⁵D. "*Enter Cock.*" C. "*Manet Cock, the Clown.*" Note: "The old stage-direction is 'Enter Clown,' and nothing is said of the departure of the King, etc., from the scene. The clown had not quitted the stage after his entrance on p. 65, (1.312.) and he remains behind the royal cortège."

⁵²⁶D. "should be!"

⁵²⁹D. "I *had* a kind" etc.

⁵³¹D., C. "give't me."

sight of the Solemnity: The Prince is married, and the
 Mar-
 tiall's married, and my Master's married, there will be sim-
 ple
 doings at night. Well, I must hence, for I beleewe, the King
 545
 the Queene, and the rest of the Lords will use this place for
 their revells. *Dixi.*

Actus Quintus.

1

Enter Clinton and Chester.

Clin. And why so sad my Lord?

Chest. I am all dulnesse.

There's no life in me, I have lost my spirit, 5
 And fluence of my braine: observe you not
 In what a height yon fellow now resides
 That was so late dejected; trebly grafted
 Into the Royall blood? what can succeed,
 But that we all our honours must resigne, 10
 And he of them be repossess againe?

Clin. The Marriages indeed are celebrated.

Chest. And they have all our pointed stratagems
 Turn'd backe upon our selves.

Clin. What, no prevention? 15

Chest. His Basses are so fixt he cannot shrinke,
 Being so many wayes ingraft and planted
 In the Kings blood: but our supporters stand
 As shak't with Earthquakes, or else built on sand.

⁵⁴⁷D., C. "*Dixi. (Exit.)*"

¹D. "Act V, Scene I"

²C. "*Enter Lords CLINTON and CHESTER.*"

Enter Audley and Bonvile. 20

Aud. My Lords attend the King, and cleare this chamber,
For this nights revells 'tis the place prepar'd.

Bon. Your duties Lords, the King's upon his entrance.

*Enter the King, the Queene, the Prince, his
wife, the Martiall and the Princesse.* 25

King. Ey, so 'tmust be, each man hand his owne:
For I am where I love; we are even coupled,
Some Musicke then.

Princesse. Here's one falls off from me.

King. How now my Lord, dejected in your looks? 30
Or doth our sports distaste you?

Mar. Pardon me,
I cannot dance my Liege.

King. You can looke on:
My Lord, you take his place, wee'le have a measure, 35
And I will lead it; bid the Musicke strike.

*A measure: in the midst the Martiall goes discontented
away.*

So, well done Ladies: but we misse the Husband
To our faire Daughter, what's become of him? 40

Chest. Gone discontented hence.

King. What might this meane?
Doth he distaste his Bride, or envy us
That are degree'd above him? where's our Queene?

Queen. My Liege? 45

King. You shall unto him instantly,

²⁰ D. "*Enter AUDLEY and CAPTAIN.*" C. "*Enter Lords*" etc.

²⁴ ²⁵ D. "*Enter the KING, leading the QUEEN; the PRINCE, his Bride;
and the MARSHAL, the PRINCESS.*" C. adds to the text, "*Lords, etc.*"

²⁶ D. "Ay, so it must be:" this emendation is required by the verse.

³⁰ C. "looks,"

³¹ C. "Or do our sports" etc.

⁴⁵ D. No ? after "Liege."

Attended with a beauteous traine of Ladies,
 And to his Chamber beare his princely Bride.
Bonvile, take you her royall Dower along,
 You shall receive it of our Treasurer. 50

Cap. I shall my Lord.

King. Usher the Queene and Ladies, be their guide,
 That done, each one to bed with his faire Bride.

Enter Martiall.

Mar. I am so high, that when I looke but downe, 55
 To see how farre the earth is under me,
 It quakes my body, and quite chills my blood:
 And in my feare although I stand secure,
 I am like him that falls, I but a subject,
 And married to the Daughter of the King, 60
 Though some may thinke me happy in this match,
 To me 'tis fearefull: who would have a wife
 Above him in command, to imbrace with awe,
 Whom to displease, is to distaste the King?
 It is to have a Mistris, not a wife, 65
 A Queene, and not a subjects bed-fellow.
 State I could wish abroad to crowne my head,
 But never yet lov'd Empire in my bed.

Enter servant.

Serv. The Queene your daughter with your princely
 Bride, 70
 And other Ladies, make way towards your chamber.

Mar. 'Tis open to receive them, pray them in.

⁴⁰ *Bonvile*) D. notes: "The Captain is addressed."

⁴¹ *Bride*.) D. "*Exeunt*." C. "*Exeunt omnes*."

⁴² D. "*Scene changes to the MARSHAL'S Chamber*."

⁴³ D. "(Although I stand secure)"

⁴⁴ C. "*Am married*" etc. The emendation is needless, since "I—
 King" is an exclamation. "Though some" etc., really begins a new
 sentence and phase of the thought.

Enter Bonvile, the Queene, the Princesse, &c.

Queen. My Lord the King commends his love to you
In your faire Bride, whom royally conducted 75
He hath sent to be the partner of your bed.

Mar. Whom we receive in the armes of gratitude,
Duty to him, and nuptiall love to her.

Prince. 'Tis well they brought me, trust me my deare
Lord,

I should have scarce had face to have come my selfe; 80
But yet their boldnesse mixt with mine together,
Makes me to venter I yet scarce know whither.

Mar. 'Tis to our Nuptiall bed.

Princesse. Ey so they say,
But unto me it is a path unknowne; 85
Yet that which cheeres me, I shall doe no more
Than those, and such as I, have done before.
Sure 'tis a thing that must, though without skill,
Even when you please, I am ready for your will.

Cap. With her the King hath sent this princely dower,
In which his love and bounty hee commends.

Mar. You are noble Sir, and honour waites on you
To crowne your future fortunes: for that Casket,
Her beauty and her birth are dower sufficient
For me a subject. 95

I cannot thinke so much good to my King
As I am owing for her single selfe:
Then with all duty pray returne that summe.
Her dower is in her selfe, and that I'll keepe
Which in these loyall armes this night shall sleepe: 100
That is the Kings, with that this jewell too,
I thinke her cheape bought at that easie rate;

⁷⁵ D. "*Enter CAPTAIN, the QUEEN, PRINCESS, etc., etc.*" C. "*Enter Captain BONVILLE,*" etc.

⁷⁹ D., C. "*Princess.* 'Tis well" etc. C. notes: "In the old copy, this speech is given to the Prince, who is not upon the stage."

⁸⁸ D. "Since 'tis a thing" etc. Note: "The quarto reads 'Sure'."

My second duty in that gift commend,
Were I worth more, more I have will to send.

Cap. An Emperor cannot shew more Royalty 105
Than this brave Peere, hee's all magnificent:
I shall with the best eloquence I have,
Make knowne your thoughts.

Mar. To all at once good night:
Save this my beauteous Bride, no wealth I prize, 110
That hath my heart tooke captive in her eyes.
Lights for the Queene and Ladies, night growes old,
I count my Vertue treasure, not my Gold.

Exeunt divers wayes.

Enter Clinton to the Earle Chester in his study.

Clin. What not at rest my Lord?

Chest. Why who can sleepe
That hath a labouring braine, and sees from farre
So many stormes and tempests threaten him?
It is not in my element to doo't 120

Clin. Finde you no project yet how to remove him?

Chest. None, none, and therefore can I finde no rest.

Clin. It growes towards day.

Chest. That day is night to me,
Whilst yon Sunne shines: I had this even some conference
In private with the King, in which I urg'd
The Martialls discontent, withall inferr'd,
That by his looke the Princesse he despise'd;
The King chang'd face: and could we second this
By any new conjecture, there were hope 130
To draw him in displeasure.

Clin. Watch advantage,
And as you finde the humour of the King,

¹¹⁵ D. "CHESTER is discovered in his Study.

Enter CLINTON."

C. "*Enter CLINTON to CHESTER in his study.*"

¹²⁵ D. "yon sun shines" Note: *i. e.*, the Marshal."

Worke it unto the Martialls deepe disgrace:
But soft the Prince. *Enter the Prince and Katherine:*

Kath. So early up, how did you like your rest?

Prince. I found my most rest in my most unrest;
A little sleepe serves a new married man:
The first night of his brydalls I have made you
A Woman of a Maide. 140

Kath. You were up
Both late and early.

Prince. Why you were abroad
Before the Sunne was up, and the most wise
Doe say 'tis healthfull still betimes to rise. 145
Good day.

Chest. In one, ten thousand.

Prince. Lords, you have not seene
The King to day? it was his custome ever
Still to be stirring early with the Sunne; 150
But here's his Majesty.

Enter Captaine and the King, Audley, and Bonville.

King. Not all your smooth and cunning Oratory
Can colour so his pride, but we esteeme him
A flattering Traytor, one that scornes our love, 155
And in disdaine sent backe our Daughters Dower:
Your Iudgment Lords?

Chest. Hath he refus'd the Princesse?

¹³⁵ D. "the Prince. (*They retire to the back of the stage.*)"

¹³⁹ D. "Bridal." C. ends his sentence with "bridals," and begins anew.

¹⁴¹ ¹⁴² C. prints together: "You were up both late and early."

¹⁴⁵ D. "by times to rise."

¹⁴⁶ D. "(CHESTER and CLINTON come forward.

Good day."

¹⁵² D. "*Enter KING, CAPTAIN, AUDLEY, and BONVILLE.*"

C. "*Enter Captain BONVILLE and the King; Lords AUDLEY and BONVILLE.*" Note: "In this order, the *dramatis personae* are named in the old copy, in the introduction to the scene; it seemed unnecessary to alter it by giving the King precedence of Captain Bonville, who, as usual, is only called "Captain."

King. No; but her Dower sent back, and insolently;
 Her whom we gave, he with a gift would buy, 160
 A jewell: shall we merchandize our Daughter,
 As one not able to bestow her nobly,
 But that our poverty must force us sell her?

Cap. Your Highnesse much mispriseth his intent,
 For he had no such thought. 165

King. We know his pride,
 Which his ambition can no longer shadow.

Chest. Your Highnesse might doe well to call in question
 His insolence, and to arraigne him for't.

King. Be you his Iudges *Bonvile, Audley*, you; 170
 Command him straight on his Allegiance,
 To make appearance, and to answer us
 Before our Lords of his contempt and scorne.

Bonv. Shall we command him hither?

King. From his bed, 175
 And if convicted, he shall surely pay for't.

Aud. We shall my Lord.

Chest. Arraigne him on the suddaine, e're provided;
 Let him not dreame upon evasive shifts,
 But take him unprepared. 180

Clin. Shall we command
 A Barre, and call a Iury of his Peeres,
 Whil'st *Chester*, that enjoyes the place of Martiall,
 Objects such Allegations 'gainst his life,
 As he hath drawne out of his rude demeanor? 185

King. It shall be so; a Barre, and instantly
 We will our selfe in person heare him speake,
 And see what just excuse he can produce
 For his contempt.

Prince. My gracious Lord and Father, 190
 What he hath done to you, proceeds of honour,
 Not of disdaine, or scorne; hee's truly noble:

¹⁸⁰ unprepared) should be "unprepar'd."

¹⁸⁶ C. places a full stop after "instantly," as is probably correct.

And if a Regall bounty be a sinne
In any subject, hee's onely guilty
Of that true vertue. 195

Cap. Saw your Majesty.
With what an humble zeale, and prostrate love
He did retender your faire Daughters Dower,
You would not his intent thus misreceive.

Chest. 'Tis humble pride, and meere hypocrisie 200
To blinde the King, 'tis but ambitious zeale,
And a dissembling cunning to aspire.

Kath. My Father call'd in question for his life?
Oh let not me a sad spectator be
Of such a dismall object. 205

Prince. Nor will I,
But leave them to their hated cruelty.

King. This is no place for Ladies, we allow
Her absence; of the rest let none depart,
Till we have search't the cunning of his heart 210

*A Barre set out, the King and Chester, with Clinton, and
the Prince, and Captaine take their seates, Audley and
Bonvile bring him to the Barre as out of his bed, then take
their seates.*

Mar. A Barre, a Iudgement seate, and Iury set? 215
Yet cannot all this daunt our innocence.

Chest. You have disloyally sought to exceed
The King your Sovereaigne, and his royall deeds
To blemish, which your fellow Peeres thus conster,

¹⁹⁴ C. "he is only" etc., corrects the metre.

¹⁹⁸ C. "dower?" but this is no question.

²⁰⁰ D. "depart, (*Exit Cath.*)"

²¹¹ D. "*The KING, PRINCE, CHESTER, CLINTON, and CAPTAIN, take
their seats: AUDLEY and BONVILE bring the MARSHAL to the bar as
just risen from his bed, and then take their seats.*"

²¹² C. "*and Captain BONVILLE, take their seats: Lords AUDLEY*" etc.

²¹⁵ D. "a jury set?" C. "set!"

²¹⁹ D. "construe."

That strengthen'd by th' alliance of the King, 220
 And better armed by the peoples love,
 You may prove dangerous.

In policy of state to quench the sparkes
 Before they grow to flame, and top your height,
 Before your spacious branches spread too farre, 225
 What to this generall motion can you say,
 Before we taxe you with particulars?

Mar. With reverence to the State 'fore which I stand,
 That you my Lord of *Chester* appeare shallow,
 To thinke my actions can disgrace the Kings, 230
 As if the luster of a petty Starre
 Should with the Moone compare: Alas, my deeds
 Conferr'd with his, are like a Candles light
 To out-shine the mid-dayes glory. Can the King
 The glorious mirrour of all gratitude, 235
 Condemne that vertue in anothers bosome,
 Which in his owne shines so transparantly?
 Oh pardon me, meere vertue is my end,
 Whose pitch the King doth many times transcend.

Clin. To taxe you more succinctly, you have first 240
 Abus'd the King in sending to the Court
 Your daughter lesse faire, and the least below'd.

Aud. And that includes contempt most barbarous,
 Which you in that unsubject-like exprest:
 Your former emulations we omit, 245
 As things that may finde tolerable excuse,
 And are indeed not matters capitall:
 But to the best and greatest, when the King,
 Out of his bounty and magnificence
 Vouchsaft to stile thee with the name of sonne 250
 Being but a subject, with contorted browes

²²¹ D. "arm'd," destroys the metre.

²²² D. "'Tis policy" etc. Note: "The quarto reads '*In policy*'."

²²³ According to the methods of punctuation pursued by the printer of the Quarto, a comma should follow "*Chester*."

²⁴⁰ Should we not read: "the *last* and greatest?"

And lookes of scorne you tooke his courtesie,
And in contempt sent backe the Princesse dower.

Chest. Most true; a grounded proposition
To question you of life. 255

Mar. My life my Lords?
It pleases me, that the King in person daines
To grace my cause with his Majesticke eare:
You plead for me in this, and speake my excuse.
I have but two in all 260

He sent for one, and he receiv'd them both,
With them a sweete and lovely Prince to boote;
Who ever lost, I am sure the King hath wonne
At once, a wife, a daughter, and a sonne.

Bonv. 'Tis true my Lord, we all can wnesse it. 265

Mar. He that my discontent objects to me,
With the faire Princesse, speakes uncertainly.
The man judicious such for fooles allowes,
As have their inward hearts drawne in their browes:
Is there in all that bench a man so honest 270

That can in this be discontent with me?
I charge you all; those favours I receive
From his high Majesty, I swallow not
With greedy appetite, perhaps like you:
When I am grac't, it comes with awe and feare, 275
Lest I offend that Prince that holds me deare.
That for my brow.

Chest. But for your scornfull sending

²⁶⁰ There is certainly an omission here, "I have but two" of course refers to his daughters, but they have not been mentioned, except that Audley, in 242, speaks of one. The Marshal must have said: "As for my daughters," or used some equivalent phrase.

²⁶⁵ D. "*Capt.* 'Tis true" etc. Note: "The quarto has *Bonvile* prefixed to this speech; the *nobleman*, however, was probably too finished a courtier to have opened his lips on this occasion, and I had the less hesitation in making the alteration, from some preceding confusion in this particular in the quarto, which is, however, I believe, now rectified."

Of the faire Princesse dower backe to th' King,
How can you answer that? 280

Mar. Why *Chester* thus:

I am a man, though subject; if the meanest
Lord or'e his wife; why should that priviledge
Be onely bard me? should I wive an Empresse,
And take her dowerlesse, should we love, or hate, 285
In that my bounty equalls her estate.

Witnesse that Iudge above you, I esteeme
The Princesse dearely, and yet married her
But as my wife, for which I am infinitely
Bound to the King: why should I grow ingag'd 290
Above my power, since this my Lords you know,
The lesse we runne in debt, the lesse we owe.
Give me my thoughts, and score you on I pray,
I wish no more than I have meanes to pay. 294

Chest. Shall we my Lord his actions censure freely?

King. And sentence them.

Aud. A *Persian* History

I read of late, how the great *Sophy* once
Flying a noble Falcon at the Herne,
In comes by chance an Eagle sousing by, 300
Which when the Hawke espyes, leaves her first game,
And boldly venters on the King of Birds;
Long tug'd they in the Ayre, till at the length
The Falcon better breath'd, seiz'd on the Eagle,

²⁷⁹ C. "to the King,"

²⁸² D. "the meanest's Lord o'er" etc. D. mistook the function of "Lord," which is here a verb.

²⁸⁶ D., C. "her estate?" A mistake, "should" being conditional, not interrogative. Cf. 196-198 for a similar error.

²⁸⁷ D. "that judge," but the reference is probably to God, not the King.

²⁹¹ C. "this, my lord,"

²⁹² C. prints a ? after "owe;" if anywhere, it belongs after "power," in the line above.

²⁹⁹ *Herne.* C. "heron."

³⁰⁰ D. "It comes."

³⁰⁴ D. "The falcon (better breath'd)."

And struck it dead: The Barons prais'd the Bird, 305
 And for her courage she was peerelesse held.
 The Emperor, after some deliberate thoughts,
 Made him no lesse: he caus'd a Crowne of gold
 To be new fram'd, and fitted to her head
 In honour of her courage: Then the Bird 310
 With great applause was to the market-place
 In triumph borne, where, when her utmost worth
 Had beene proclaim'd, the common Executioner
 First by the Kings command tooke off her Crowne,
 And after with a sword strooke off her head, 315
 As one no better than a noble Traytor
 Vnto the King of Birds.

Chest. This use we make
 From this your ancient *Persian* History,
 That you a noble and a courteous Peere, 320
 Prais'd for your hospitall vertues and high bounty,
 Shall be first crown'd with Lawrell to your worth:
 But since you durst against your Sovereigne
 Oppose your selfe, you by your pride misled,
 Shall as a noble Traytor loose your head. 325

King. That Sentence we confirme, and it shall stand
 Irrevocable by our streight command.

Mar. I am glad my Liege I have a life yet left,
 In which to shew my bounty, even in that
 I will be liberall, and spend it for you; 330
 Take it, 'tis the last jewell that I have,
 In lieu of which oh grant me but a grave.

King. A Lawrell wreath, a scaffold, and a blocke,

³⁰⁵ D. "Made *her* no less."

³²⁷ D. "strict command."

³³³ D. "a block! (*These things are brought in, followed by the Executioner.*)" Note: "This stage direction is not in the quarto; something of the sort, however, was necessary, as it seems evident from CATHERINE'S calling to the *Executioner* to *forbear*, that preparation had been made for his death before they entered; and this, on the whole, appears to be the proper place for it."

Our selfe will see the Execution done:
 Onely thy life is ours, thy goods are free. 335

Mar. My Lord, you are the life of courtesie,
 And you are kinde unto me above measure,
 To give away what might enrich your selfe.
 Since they are mine, I will bestow them thus:
 The best of those that were so late but yours 340
 My jewells, I, by will, restore you backe,
 You shall receive them separate from the rest:
 To you the Kings sonne, and by marriage mine,
 On you I will bestow my Armory,
 Stables of Horse, and weapons for the warres, 345
 I know you love a Souldier: to the Princesse,
 And my two Daughters I give equall portions
 From my revenue; but if my faire wife
 Proove, and produce a Male-child, him I make
 My universal Heire, but if a Female, 350
 Her Dower is with the rest proportionable.
 The next I give, it is my Soule to Heaven,
 Where my Creator reignes; my words thus end,
 Body to earth, my Soule to Heaven ascend.

*Enter the Queene, Katherine, the Princesse, and
 the other Lady.* 356

Princesse. Stay. *Queen.* Hold.

Kath. Executioner forbear.

Queene. Heare me a Daughter for a Father plead.

Princesse. Oh, Father, heare me for my Husbands life.
 Doubly ally'd, I am his Neece and Wife. 361

Kath. Oh Father heare me, for a Father crave.

Queene. Than sentence him, oh let me perish rather;
 I pleade for him that's both my sonne and Father.

Kath. Oh make your mercy to this prisoner free. 365

Queene. Father to us.

³⁶⁶ D. "*Lady Mary Audley.*" C. "*Lady Mary.*"

³⁶⁷ C. "Stay!" "Hold!" etc.

Princesse. And husband unto me.

King. Hence with these womanish clamours.

Prince. Vnto these

Let me my Liege presume to adde another, 370

Behold him kneele that is your sonne and brother.

Kath. Your Sister and your Daughter great King heare.

Princesse. Your Mother and your Daughter.

Queene. Or like deare,

Your Queene and Sister.

Princesse. Speake, what hath he done? 375

Prince. Who ever saw a father on a sonne

Give sentence? or my Royall Lord, which rather

Addes to your guilt, a sonne condemne the father?

Chest. My Liege, command them hence, they but dis-
turbe 380

The Traytor in his death.

King. A Traytor's he

That dares so tearme him, *Chester*, we meane thee:

Our best of subjects, with our height of grace

We wedde thee to us, in this strict imbrace 385

Thy vertues, bounties, envy'd courtesies;

Thy courage, and thy constancy in death,

Thy love and Loyalty to the end continued,

More than their clamorous importunities

Prevaile with us: then as our best and greatest 390

Not to exceed, but equall thee in love,

To end betweene us this Heroick strife,

Accept what we most pecious hold, thy Life.

Mar. Which as your gift I'le keepe, till Heaven & Nature

Confine it hence, and alwayes it expose 395

Vnto your love and service; I never lov'd it,

But since 'twas yours, and by your gift now mine.

³⁸² D. "A traitor he."

³⁸⁴ D. "(To the Marsh.) Our" etc.

³⁸⁵ D. "We wed thee unto us in this embrace. (*Embraces him.*" "embrace" certainly requires a period after it.

³⁹³ All eds. read "precious."

<i>King.</i> I observe in thee The substance of all perfect Loyalty; In you save flattery, envy, hate, and pride Nothing, or ought to goodnesse that's ally'd: Resigne those places that belong to him, Better than so borne noble, be unborne. Till you your hearts can fashion to your faces, We here suspend you from your stiles and places.	400 405
<i>Prince.</i> A royall doome. <i>King.</i> Once more from us receive Thy beauteous Bride, as we will hand our Queene: The Prince already is possest of his. Nay <i>Bonvile</i> , as your Bridals were together, So follow in your ranke, and by the stile Of a Lord Baron, you are now no lesse If you dare take our word: Our Funerals thus Wee'le turne to feasting, and our blood to wines Of most choice taste, prest from the purest Grape. Our noble Martiall, kinsman, and our friend, In our two vertues after times shall sing, <i>A Loyall Subject, and a Royall King.</i>	 410 415 418

⁴⁰⁰ D. "(To Chest. and Clint.) In you" etc.

⁴⁰¹ D. "to goodness thus ally'd. C. "allied."

No italics are used in the *Epilogue* by either D. or C.

THE EPILOGUE TO THE
READER.

1

*That this Play's old 'tis true, but now if any
Should for that cause despise it, we have many
Reasons, both just and pregnant to maintaine
Antiquity, and those too, not al vaine.*

5

*We know (and not long since) there was a time,
Strong lines were not lookt after, but if rime,
O then 'twas excellent: who but beleeves,*

*But Doublets with stuft bellies and bigge sleeves,
And those Trunke-hose which now the age doth scorn,
Were all in fashion, and with frequence worne;
And what's now out of date, who is't can tell,
But it may come in fashion, and sute well?*

10

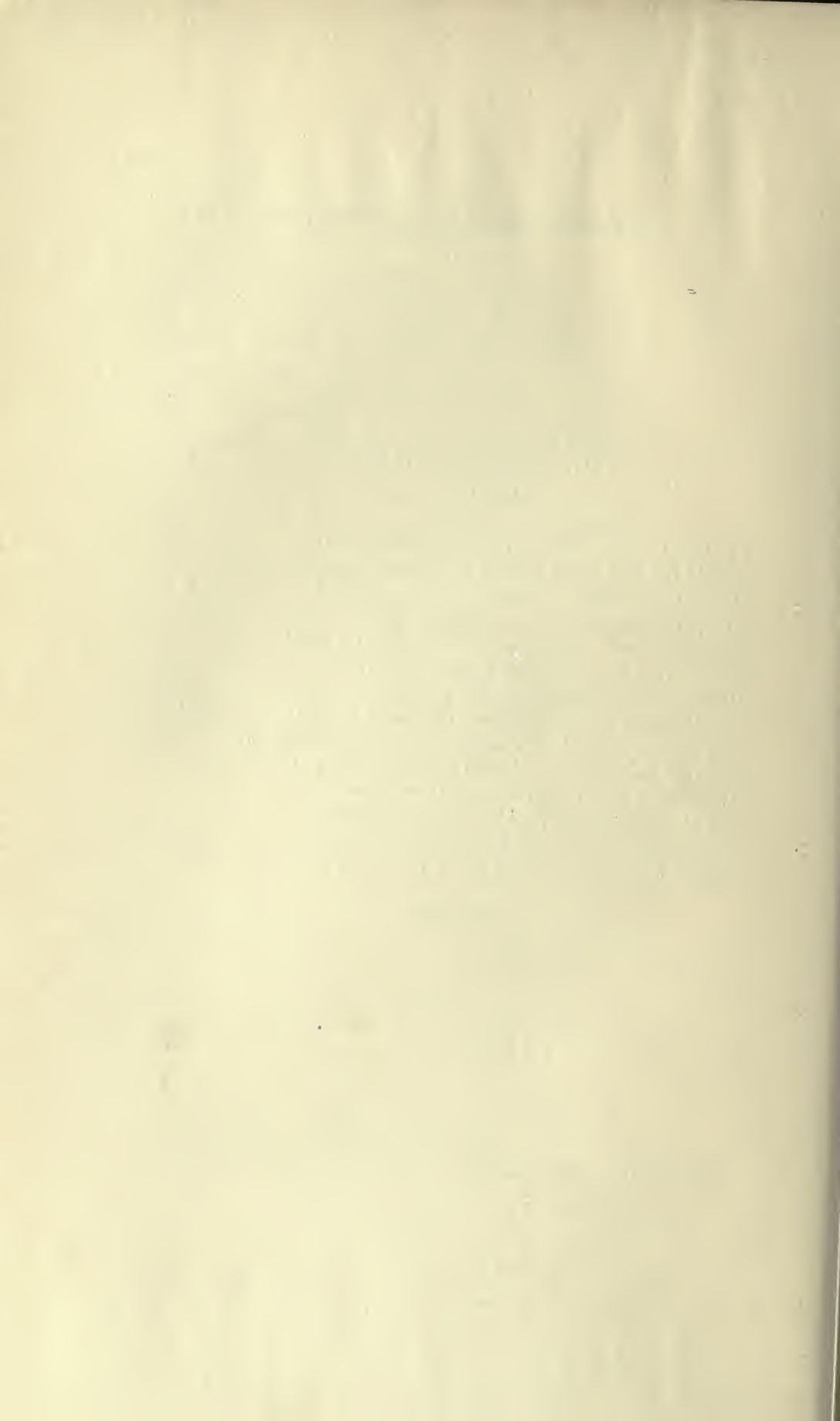
*With rigour therefore judge not, but with reason,
Since what you read was fitted to that season.*

15

16

FINIS.

¹² C. "worn?"



NOTES.

Prologue to the Stage. Probably written at time of first presentation. Lines 2-14, *We have* stands for "we've."

Drammatis Personae. 4. *The Lord Lacy.* There is no such character in the play, as we have it. He is mentioned only in the first stage direction. See Fleay's suggestion that this is an older list affixed unchanged to the revised play.

11. *Margaret.* The name of the "Martialls younger Daughter," as given in the play, is *Katherine*, as Collier notes. Margaret may have arisen from a hasty glance over the scenes between Katherine and her father, where "Mar." is used for Martial.

35. *Corporall Cocke.* *The Clowne.* Another confusion between this list and the play itself. In the play, "Cocke" is the same person as "The Clowne," and the "Corporall" has no other name. In connection with Match's title, Dilke has the following note: "*Lancepresado.* On this word, occurring in the '*Maid of Honour*,' Mr. Gifford quotes the following from the '*Souldier's Accidence*.' 'The lowest range and meanest officer in an army is called the *lancepresado* or *presado*, who is the leader or governor of half a file; and therefore is commonly called a middle man or captain over four.'"

The arrangement of the *Drammatis Personae* is somewhat peculiar: it is hard to decide whether one should read downward or across. If downward, the position of the *Prince* is certainly unusual; if across, that of the *Lords* no less so. Dilke rearranges.

ACT I.

13, 16. *Opposite.* Opposing. Col. notes that this word in Elizabethan usage, "means the hatred of opposites, or enemies."

14. *Ingaged.* So spelled throughout, and most other words now begun with "en—." This is one of the small number of incomplete lines in the play.

19. *Ey.* So spelled throughout. There is no need to change it to "Ay" as Collier has done. The word appears about 1575, and is especially common about 1600. See the *New English Dictionary*, and Col.'s note on 176.

20. *Comptlesse.* A frequent form for countless. Cf. *Venus and Adonis*, 84. "And one sweet kisse shall pay this comptlesse debt."

32-36. The oath registered by the King in these lines is not again referred to, or heeded. Lack of care in working up the plot has made Heywood forget this, which was, no doubt, intended to be a skillful anticipation. Such carelessness, if other evidence were forthcoming, would perhaps lend color to the theory of a dual authorship for this play.

42. *When I forget thee.* Dilke notes: "If I forget thee, O Jerusalem, let my right hand forget her cunning!" *Psalms.*" Col., note: "This passage is quoted by Steevens, in a note on *Hamlet*, act iii, sc. 2, to show the meaning of 'operant' is *active*."

48. *Then.* Frequently, but not invariably, used for *than*.

52. *Jacobs Stone.* Dilke notes: "This is fabulously reported to have been Jacob's pillow: it was brought from Scotland by King Edward the First, and deposited in Westminster, where it may still be seen under the coronation chair."

62. *Double use.* Col. "With double *interest*, or *usance*."

63. Clinton's speech is of course aside. No asides are noted in the Quarto.

74. *Full light or none.* This phrase seems to be a favorite with Heywood, cf. act II, 279: "Wee'le be sole, or none."

87. *Revenues.* The accent, here, and in general through the play, is on the second syllable; but, in line 57, it must fall on the first. Shakespeare's usage is divided.

103. *Enter the Clowne.* Evidently a street scene. The *Welch-man* appears only here. The scene is a clumsy introduction of uncorrelated material, for the sake of comic variety. No doubt, this *Welch-man* owes his existence to the popularity of Shakespeare's portrayal of the type. If so, he perhaps furnishes an additional argument for the early date of this play. A number of verbal likenesses can be found between this play and the *Henry IV* and *Henry V* series, but none sufficiently striking to warrant, by themselves, the assumption that Heywood was intentionally imitating parts of those plays.

108. Note the difference in spelling—*Pauls and Powles* (117). This, consistently maintained between *Clowne* and *Welch-man*, must indicate an intended difference in pronunciation.

109. *Rixam.* Dilke notes: "The town of Wrexham has been remarked by Camden as noted for its organ; it is a question whether it was as ancient as the supposed date of the present play." Dilke, he it recalled, has attempted to place the action of the play in the reign of an actual king of England, and hit upon that of Edward I as the only one that would fulfill all the conditions.

120. *Pantridge.* Dilke notes that Saint Pancras "is still called so (*Pantridge*) by the lower classes."

121. *Leasings*. A rare word at this time. Cf. New English Dictionary.

131. *Red Lettice*. Dilke notes: "i. e., To the next ale-house."

135. *Rednock-shire*. Dilke: "Brecknockshire, or Radnorshire, is, I suppose, meant." Rather, it is probably an intentional combination of the two names.

144. *Enter the king*. Perhaps on horseback, or at least obviously prepared to mount.

152. *Mount, mount*. Outside the metrical scheme. Professor Schelling suggests that "mount" may possibly have been a stage-direction.

153. A colon or semi-colon is necessary before or after "still." "Greater and greater: still no plot, no trick" seems preferable.

176. *Ey and hyperbolize*. Col. "The most usual mode of spelling 'Ay,' in our old dramatists, is by the letter I, used as an interjection; but Heywood's printer in this play has adopted a new mode—Ey." Col. was mistaken; see above 2. 19.

190. *Disgest*. Col. "In our old writers, 'disgest' is a word that is often used for *digest*. It occurs among others in Webster and Middleton, but it is not necessary to quote the passages." Quoted *verbatim* in Pearson, without comment or quotation marks.

192. *Enter Martiall*. The scene must be imagined to be in the wild country described in Painter's story. The necessity for not bringing the horses actually upon the stage is well provided for.

200. *Sirrah*. In direct address, no punctuation precedes the name or title. If the sense is not complete, a comma follows. A consistent use throughout the play. Line 232, and a few others, noted in the emendations, are exceptions.

201. *Hollow him streight*. Col. corrects to "follow" and notes; Misprinted, in the old copy, "hollow him straight." Dilke: "The Quarto reads 'Hollow him straight;' but it can scarcely be supposed that the Marshal would direct his servant to *holla* to the King: I have therefore presumed on the alteration." Pearson: "Both Dilke and Collier read 'Follow,' on the assumption that 'Hollow' is a misprint. But it may be only the spelling that is at fault, and that the Marshal directs his servant to 'Holla' or *cry out* after the King." This latter is the proper explanation, as reference to the source of the story shows. This is one of the cases where Heywood has adopted the very words of his original. Painter reads: "Wherefore *hallowing* the king,—told him of the daunger wherein his horse was for lacke of shoes."

263. The place where *Corporall* and *Cocke* meet must be conceived as different from that of the last scene; probably a street of the town.

168. *Burchen-lane*. Dilke: "Birchin Lane seems to have been the Monmouth-street of that age." Col: "Birchin Lane was principally famous, at this time, for shops where clothes were sold; see Cunningham's *Handbook of London*, p. 55, 2nd edit., where many authorities on the point are collected." Pearson copies and adds: "See *King Edward IV, Part I.*" The line referred to is, "Birchin lane shall suite us." Cf. act III, 201, of the present play.

272. *A fresh water-soldier*. Unpractised, cf. North, *Plutarch*, 232. [The storm] "did marvellously trouble them, and especially those that were but *freshwater souldiers*."

280. *Enter Captaine*. Col. "The stage-direction in the old copy is merely 'Enter Captain,' but Captain *Bonville* is intended." Col. takes great pains to give the Captain his full name whenever he appears. There is no other Captain, so such care seems unnecessary, especially since the Quarto names him *Captaine Bonville* in the *Dramatis Personae* only.

290. *Noble*. Dilke. "The piece of money so called was first coined by Edward the Third."

19. 299, 312. These speeches of the Captain give the reason for his failure to apply directly to the King for aid. They are, like several other speeches in the play, directed far more to the audience than to the companions of the speaker; a dramatic fault of which Heywood is too often guilty. Cf. Act III, 217.

340. *Dazell your brightnesse*. A rare use of the word, in the sense of *outshine*, hence, *dim*, or *eclipse*. Cf. Burroughes, *Exposition of Hosca*, V, 243, "They can see into the beauty of his wayes so that it dazeleth all the glory of the world in their eyes." Shakespeare uses the verb, but not in this sense. V. and A., 106, LLL. I, 1, 82.

350. See Painter, quoted in the *Introduction*, for the game of chess, the tournament, and other references in this scene.

358. The tournament, mentioned in 260, as about to take place, must be presumed to have occurred in the interval between that and the present scene.

422, 423. This is probably one of the couplets altered to avoid rime. 422, as first written, probably ended: "had I done so." Other such altered lines are: II, 513-514; III, 497-498, 500-501; IV, 394-395, 396-397, 423-430, 508-509.

428. Col. "*Whither wilt thou?*" a proverbial expression, occurring in various old writers. Steevens quotes the passage in the text in his note upon '*As You Like It*,' act IV, sc I. See also Dyce's Middleton, III, 611." "Wit, whither wilt thou?" was rather a common catch-word than a proverbial expression. P. copies Col.

464. *Bombast wealth*. Bombast seems to have been used quite commonly in the various constructions of noun, verb, or adjective as

here, all the uses of this sort being, of course, figurative. Cf. *Othello*, I, i, 13. "A bombast circumstance, Horribly stuff with epithets of war."

465. *The purblind world*. Half-blind. Cf. 1 *Henry VI*, II, iv, 21. "Any purblind eye may find it out."

503. *Gull'd with shadows*. An anticipation of Carlyle. The Captain was a man after Carlyle's own heart.

525. *The Porters Lodge*. Dilke quotes Gifford's note from *The Duke of Millain*, "The porter's lodge, in our author's days, when the great claimed and indeed, frequently exercised, the right of chastising their servants, was the usual place of punishment." P. copies.

Act II.

Line 1. *Scena Secunda*. It is only to acts I and II that the "scena" is added; in each case, the numbering being the same as that of the act. This is the more remarkable since the *place* of the scene must have been conceived to be the same at the opening of this act that it was when the play began, a room in the palace.

19. *Moneths*. A common spelling; evidently a monosyllable. Cf. IV, 294.

20. *A kind husband*. This speech of the Princesse is, again, an anticipation of the action; in this case, actually carried out. In the same way, the mention of the Martiall's daughters prepares us for their story.

43. *This man for me*. This is, of course, a direct quotation; the marks are not used in the Quarto.

46. The language of the Princesse, like that of many other noble ladies in comedy, is frank, if not rather coarse, throughout, with the exception of the scene immediately following on her marriage: V, 79, ff.

57. *Enter Captaine*. The entrance of the Captain at this point is about as well planned dramatically as anything in the play.

62. *Termagaunt*. A well-known character in the Miracle Plays, rendered more familiar to moderns by the reference in *Hamlet*, III, ii, 12. Cf. also, 1 *Henry IV*, V, iv, 114. Dilke notes that "Dr. Percy conjectured that this was a name given to the god of the Saracens: it should have been added that Mr. Gifford is of a contrary opinion, and supposes it to have been an attribute of the supreme being of the Saxons, see his note on the *Renegado*, vol. II, p. 125." Percy is supported by Nares and without doubt, his is the correct explanation.

74. *No more of the cat but his skin*. Dilke, "A common proverb."

86. *For who would marry with a suite of clothes?* Carlyle again, or Swift. Both exceeded even our Captain in frankness of speech!

91. *Exit* (Captain). The very abrupt departure of the Captain leaves us rather out of breath. Though apparently inartistic, it is in keeping with the character.

92. *Here's a short horse*—Dilke: "This also seems a proverbial expression, implying that the business in hand has been soon dispatched. It is found in '*The Valentinian*,' of Beaumont and Fletcher, where the Emperor and his Courtiers are playing at dice, and one of them, having lost his money, stakes his horse—

Chi. At my horse, sir.

Val. The dappled Spaniard?

Chi. He.

Val. (Throws) He's mine.

Chi. He is so.

Max. Your short horse is soon curried." Copied by P.

109. *Wee'le move the King.* The question of the Prince, and his promise to speak to the King in the Captain's behalf, makes the omission of any such scene, or reference to one, even more peculiar than if the King's own declaration only had foreshadowed it.

145. *Those only we appoint to wait.* i. e., "Only those whom we appoint to wait need attend us."

152. *I shall obey.* Cf. the different servants' speeches; to commands they always reply, "I shall."

153. *What are we king.* "What" is of course an exclamation, cf. 177, etc.

157. *Us.* The Martiall uses the royal first person plural in several instances, cf. act II, 335, 444. This might, it seems, be used by other great personages, beside royalty.

164-165. Here, and again in 168, there is a curious alternation in the use of "thou" and "you." In general, the usage is regular.

183. etc. The Martiall's speeches are often peculiarly rich in rimes.

216. *To be sole his.* *Sole* is used adverbially, like *alone*. Cf. Shakes. *T. and C.* I, iii, 244: "But what the repining enemy commends

That breath fame blows; that praise, *sole* pure, transcends."

224. *This Lord,* etc. From this time, until the last scene, Audley and Bonville seem to be friendly to the Martiall.

233. *I shall turn man.* The Martiall's outburst of wrath is much softened in the play; in the story, he is quite orientally violent.

240. *For my service.* Cf. *The Loyal Subject*, where the General's service is both his crime and his defense.

245. A dash to indicate an incomplete line. There are several others not so indicated. Whether of set purpose or not, line 171 contains exactly the four lacking syllables.

254. *Are not your fortunes, favours* etc. Is this two questions:

"Are not your fortunes, favors? Are not your revenues ours?" or one, "Are not your fortunes, your favors and your revenues all ours?" The former interpretation seems the better one.

261. *It sorrows me.* For "sorrows" as a verb, cf. Guevara, *Letters*, (trans. Hellowes, 1577.) "The excesse you bled is grief unto me; the ague that held you sorroweth me."

274. The King has worked himself into a rather reasonless passion—or else, he is acting to deceive his courtiers. It is such cases as this that show a certain haziness in the conception of the King's character. Heywood wavers between Painter's conception of the monarch who really desires vengeance on his over-courteous and over-ambitious subject, and his own better notion of the King who, seeing through his courtiers' plots, lets them have their way for awhile, that he may test the boasted loyalty of his favorite.

281. *Phaeton.* In view of Heywood's work with classical story, it is rather surprising that he should employ so few classical allusions in his English plays. Another proof of his realism.

289-291. *Clown.* The repetition of *Clown* is of course unnecessary; it is due to the interposition of the stage-direction.

294. *Here take my cloake.* This to the Clown; the remainder of the speech is evidently to the Host.

297. *To Cranch.* Equivalent to "crunch." Cf. Massenger, *Empire of the East*, IV, 11. "We prune the orchards and you cranch the fruit." After 1600, the word became varied with *scranch*. See N. E. D.

298. Feed and be fat. Cf. *2 Henry IV*, II, iv, 143:

"Then feed, and be fat, my fair Calipolis."

The original lines are in the *Battle of Alcazar*, 1594,

"Feed then, and faint not, my fair Calipolis," and

"Feed and be fat, that we may meet the foe."

Dilke notes this as "A burlesque on a line in an old play," and refers to Steevens. Col. has a longer note to the same effect, copied by P., cf. *The Loyal Subject* III, 2. Dyce ed. of Fletcher, I, 932.

299 ff. *Host.* The Host's speech illustrates Heywood's apparent difficulty with prose. "If you will stand at gate, when dinner's done," is better verse than some of his more pretentious pentameters. Again, in the Captain's speech, (302, ff.) it is hard to decide whether to print as prose or as verse; Col. does the latter:

"Sirrah, if your house be free for Gentlemen,

It is ('tis) fit for me; thou seest I keepe my man,

I've crownes to spend with him that's bravest here;

I'll keepe my roome in spite of Silkes and Sattins."

306. *Ragge-muffin.* Cf. act III, 277, "raggamuffin." *1 Henry IV*, V, 3, 36. "I have led my ragamuffins where they are peppered."

307. *Enter two Gentlemen.* Evidently talking together. These

men have nothing to do with the plot and are not in themselves interesting, as Shakespeare's unnamed characters often are.

314. *I did when he was flush.* Again a metrical line for the Host. For "flush," cf. "So flush of money and so bare in clothes." III, 218. Flush is a term derived from the game of primero. Compare its modern use in games of cards. Cf., also, Dekker *Bachelor's Banquet*. (1603), VIII, G, ii, a. "Some dames are more flush in crownes than her good man."

325. *What tatter's that.* Tatter, probably short for "Tatterdemalean," a word used by the Host in 311.

338. *They were first paid for.* The plural, as if referring back to "clothes," though *suite* is actually the word that precedes.

340. *Have you mind to game?* The question seems rather abrupt. After the Captain's threat: "Ha, come!" the Gentlemen must have shrugged and turned away; so, once more he rouses them by suggesting a game.

342. *Card a rest.* Equivalent to "set up a rest," in Primero, which means: to stand by the cards one has in one's hand, hence, figuratively, to determine, to make up one's mind.

350. *Bridewell Ordinary.* The prison, of course. Cf. *Pasquil's Return*, (1589), B, iii, 6. "The stocke-keeper of the Bridewel-house of Canterburie."

372. *Dinner.* This ends the scene of the Ordinary. From the first lines, one would judge it to be in the street near the Inn. From the conclusion, it would rather appear to be in the room where dinner was to be served with a stair leading down into the street. With such simple scenic arrangements as the Elizabethan stage boasted, it was easy to imagine the same spot several places in succession. Such scenes would need radical alteration to fit them for presentation on a modern stage.

385. *Balling suitors.* For *bawling*. The word *bawl*, however spelled, is not found before the 15th. century. Cf. Stanyhurst, *Trans. of Vergil*, (1583) "Belcht out blasphemy, bawling."

388. *The Falcon's tower.* So Col., but "Tower" may here be a verb, and "Falcons" the plural subject, especially since we have "those that aspire." Cf. *Mcb.* II, iv, 12. "A falcon towering in her pride of place."

400. *You are mine owne sweet girles.* A good instance of Aristotelian "dramatic irony." The calm content of the Martial heightens the effect of the coming crisis.

432. *Insult—upon.* To exult over. Cf. W. Day, *Eng. Secretary*, II, 89. "When injuriously we insult upon a man's doings." Shakes. *Tit.* III, ii, 71. "I will insult on him."

446. *My fairest daughter.* Dilke: "It is singular enough that

the King does not send for his "*fairest daughter*," but for her "*he loved best*." But in Painter, it is the fairest that is demanded. Heywood forgets his own improvement and falls back upon the words of his source.

449. *Of force*. Perforce. Cf. LLL. I, i, 145. "We must of force dispense with this decree," and many other instances.

477. *Her whom I best affect*. Cf. act III, 137; *Twelfth Night*, II, v, 28, "Maria once told me she did affect me."

488. *None of my daughters have been seene*. Heywood is often led astray by the interposition of another noun, into giving singular subjects a plural verb or *vice versa*.

504. Cf. Painter, where the daughter is supposed to understand the father's plan.

507. *And thus resolved*. For "And *am* thus resolved."

536. *Commends*. Commendations. Cf. *Rich. II*, III, i, 38, "Tell her I send to her my kind commends."

Act III.

2. *Enter Clowne*. Scene: a room in the palace. The speeches between the Clown and Mary serve but little to advance the plot, inasmuch as Mary has seen the Captain and given him her faith. They prepare for Audley's entrance, merely.

6, 7. *Changeling, shifter*. A double use, applying both to feelings and to clothes. Cf. *1 Henry IV*, V, i, 76. "Fickle changelings and poor discontents."

8. *Reparations*. Dilke: "Possibly as an astray, wandering about, and by grant from the crown, belonging to the Lord of the Manor."

37. *Affection*. One of the few instances in which Heywood counts -tion as two syllables. Perhaps, this, like the changed couplets, might be considered an evidence of revision, that is, a survival from an earlier version.

39, 40. *Honest, true*. The meanings of these words seem to have been reversed in modern parlance. Collier notes: "To say that a person was not 'a true man' was the same as to call him a thief; and the Clown explains it by saying that Captain Bonville had sworn to steal the Lady Mary away. Innumerable instances show the opposition between the words 'true man' and 'thief'."

47, 53. *Ergo, Utcunque volumus*. The clown seems to be the only person to use tags of Latin; a mild satire on pedants.

57. *Wots thou*, for "wot'st." Cf. *Antony and Cleopatra*, I, v, 22. "Wot'st thou whom thou movest?"

58. *Scare-crow*. Cf. *1 Henry IV*, IV, ii, 41. "No eye hath

seen such scarecrows." There is an interesting parallel to this passage in Fletcher's *Captain*, II, 2, where the friends of another noble Lady, enamoured of another ragged, impecunious Captain, say—

"I think she was bewitched, or mad, or blind,

She would never have taken such a scarecrow else

Into protection."

The resemblance is probably accidental. There is not sufficient evidence to prove that Fletcher borrowed his notion of the Captain from Heywood, or Heywood from Fletcher. The latter's hero is a much coarser and weaker character than Captain Bonville.

65. *Unless he be. Not unless he be.*

76. *Deare.* Used in a double sense, beloved and valued.

91. *Doe not like your Highnesse.* Cf. *Lear*, I, i, 203. "If all of it may fitly like your Grace." A common use in the sense of please.

94. *Streightly.* Straitly, strictly. Cf. *Rich. III*, I, i, 85. "His majesty hath straitly given in charge."

105. *Chus'd.* Cf. Heywood, *Gunaikeion* III, 143. "She chused one who seemed to excel all the rest."

108. *To make or mar.* Dilke, rather pointlessly; "It has been observed by Stevens that *make* and *mar* are always placed in opposition to each other by our ancient writers."

109. *It glads me.* Cf. Spenser, *Colin Clout*, 266, "At length we land far off descryde, Which sight much gladded me."

114. *Honest.* We should expect the noun, *honesty*, in apposition with "one free attribute."

121. *Wee'le strive*, etc. A case of two extra syllables at the end of the line, rare in Heywood.

136. *We should distaste.* Cf. Drayton, *Legends*, III, 607.

"Who was so dull that did not then distaste

That thus the King his Nobles should neglect."

140. *Were she not.* This line is incomplete both at the beginning and at the end; as if the poet, in running his metre from half-line to half-line, in the broken speeches above, had, at last, lost count. See I, 435ff. Of course, it is always possible to explain such irregularities by an incomplete revision of older material, lines, or parts of lines added or omitted, and not carefully fitted to the metrical scheme; it is noticeable, however, that the irregularities in this play occur most frequently where the lines have been broken up into short speeches.

158. *If the King daine.* A confusion between direct and indirect discourse, no doubt intentional.

165. *And his alliance scorns not to disdaine.* Unless "disdaine" is a noun, and the phrase means "to the point of disdain," the servant here says the opposite of what he intends to convey to the King. One would expect some such words as "And his alliance scorns not to accept."

167, 168. *This emulation—questions him of life: i. e.,* puts his life in question. Cf. act V, 255: "That we now Not question of his life." The two uses are somewhat different. Cf., Suckling, *Goblins*, V, 58. "Behold (grave Lord) the man whose death questioned the life of these." 3 *Henry VI*, III, ii, 123: "Goe wee to the man that tooke him To question of his apprehension."

193. *Sent. For Scent.*

196. *Of that side.* Not unusual for "on that side." See Abbot, *Shakes. Grammar*, p. 175.

198. *Blocke us.* Dilke: "A block, as has been observed by Steevens, is a mould on which a hat is formed, but it is commonly enough used by our ancient writers for the hat itself. See notes on act IV of *Lear*.—A hat of a new block is a hat of a new style.

201. *Burchin-lane.* See note on I, 258.

215. *Cockatrice, a wanton.* Cf. Fletcher, *Love's Cure*, III, iv, "I'll show him and his cockatrice together."

251. *And please you.* For "An't please you."

252. *Reversions.* Dilke: "What is meant by 'reversions,' unless it be broken victuals, I cannot say."

255. *Kitchinstuffes.* Contemptuously used of persons; literally, waste products of the kitchen. Cf. Middleton, *Trick to Catch an Old One*, III, iv: "Thou Kitchenstuff, drab of beggary," etc. B. Googe, *Heresbach's Husb.*, 904: "All those that smell of grease or kitchen-stuffe."

257. *A standing bed in't and a truckle too.* Col.: "Steevens quoted this passage in illustration of 'his standing bed and his truckle bed' in *Merry Wives of Windsor*, act iv, scene 5." P. copies. The truckle bed, American, *trundle-bed*, was slid under the standing bed when not in use.

262. *It'ch.* Evidently a printer's error, since there is no contraction.

293. *Without trusting.* The meaning is obscure; *urging* would perhaps be consistent with the foregoing.

299. *Old bully bottom.* Col. "An expression adopted, possibly, from *Midsummer Night's Dream*, act iii, sc. 1, and differently applied." P. copies. But such an expression was probably never borrowed definitely from one source.

339. *Of my tally.* Another case of "of" for "on." Cf. 196 above.

340. *Enter Capitaine.* At 322, Cap. is said to enter with Bawd and Clown; either he is supposed to have passed out, or his entry here is a mistake: probably the latter, the repetition arising from his not having spoken until now, when he pushes himself into attention. D. and C. omit his entrance in 322.

348. *Will you get you out of my doores.* P. notes: "'Scold' is the reading of the original quarto and of the Shakespeare Society's edition. I am inclined, however, to think that Mr. Dilke is undoubtedly right

in reading 'scald,' both from the nature of the Clown's reply, and from the fact that Bawd has already threatened the Captain and his servant to 'wash them hence with hot scalding water,' when the Clown makes a similar play upon the word. I have not ventured, indeed, to adopt the emendation: but any reader who is convinced of its necessity can easily alter the *o* into *a* with his pen.

As an instance of the looseness and inaccuracy of previous reprints of Heywood's plays, I may mention that in the passage cited above, Dilke prints, 'Will you out of my doors,' and Collier, 'Will you get out of my doors;' the latter omitting one and the former two words of the text." This note is the only original critical matter contributed to the comment on the play by the editor of the Pearson edition.

353. *Bruitists*. Those who regard or treat men as brutes. "The bruitists who prefer the Bruits, yea, the wildest, before men." Baxter *Catholic Commonwealth*, Preface.

359. *Marry farewell frost*. Col.: "This expression is proverbial, and is alluded to in the *Merchant of Venice*, II. 7, where the Prince of Morocco exclaims—

'Cold indeed, and labour lost:

Then, farewell, heat, and welcome, frost.'

362. *Goe you then*. Col.: "The terms 'oars' and 'sculls' were as well understood in Heywood's time as in our own, and the Clown here plays upon them." P. copies. "Oars" equalled going in a private carriage; "sculls," in a hackney coach, or as we might say, in a street-car; the application of the Clown is, then, entirely appropriate. (Prof. Schelling.)

395. *Spittle*. Hospital. Cf. *Henry V*, II, i, 78: "No; to the spital go." Massinger, *Picture*, IV, 2.

"He is

A spittle of diseases and indeed

More loathsome and infectious."

Hospital had a much broader sense in Heywood's time than in our own.

400. *With the French Fly, with the Serpigo dry'd*. Col.: "The disease here alluded to was often imputed to the French: respecting the 'dry serpigo,' see Steeven's note to *Troilus and Cressida*, act II, sc. 3." Cf. Dilke, note on "sarpigo:" "This word is found in the *Measure for Measure* and *Troilus and Cressida* of Shakespeare, and is explained by Stevens to be a kind of tetter."

404-408. Cf. Lyly, *Campaspe*, Act IV, Sc. I. "Did I not see thee come out of a brothell house? was it not a shame? *Diogenes*. It was no shame to goe out, but a shame to goe in."

415. *Which did they own our thoughts*. The construction is obscure. The meaning may be paraphrased thus: Many, who now go

ragged, would change, to shine as we shall, if their thoughts (*i. e.*, opinions) were like ours.

416. *Though you think it strange.* A reference to the Cap's real wealth and intended for the audience.

429. *Leave me and leave me ever.* The Cap. evidently means that if Cock leaves him now, he may not return to his service.

422. *Think the Plagues cross.* Dilke: "In the *Ordinances* of Elizabeth reprinted by King James in 1603, relating to the plague, it is directed that 'some speciall marke shall be made and fixed to the doores of infected houses, and where such houses shall be innes or ale-houses, the signes shall be taken downe for the time of the restraint (*i. e.*, six weeks) and some crosse or other marke set upon the place thereof, to be a token of the sicknesse.'" Col.: "The placing of a cross upon the doors of houses, the inhabitants of which were infected with the plague, is alluded to by various old writers: it was often accompanied with the words, 'Lord, have mercy upon us,'" P. copies. See further, Nash's poem, "*Death's Summons*," and Professor Schelling's note upon it, in *Elizabethan Lyrics*, p. 52, 235.

432. *I am sure there was never man yet.* Dilke: "The bawd may be more correct in this than she imagined. In those times of dreadful mortality, when persons not infrequently expired without assistance in the streets, 'Lord have mercy upon us,' was naturally enough in the mouths of every one of the dying persons, and of those who accidentally approached them. When the Captain tells Cock that the Plague's cross is set upon the house he had just quitted, the latter says, 'Then *Lord have mercy upon us!* where have we been?' And the Bawd alludes here only to the Captain's charge."

434. *Nay will you goe?* Col. "This scene is extremely gross, but it shows the manners of the time; and it is not so much so as many portions of Beaumont and Fletcher's plays, and those of other dramatists, which do not convey a moral so admirable and forcible. Heywood's laudable object was to disgust, not to excite." P. copies with a few changes.

462. *And spite opposure. i. e.*, opposition. Cf. Heywood, *Golden Age*, III, "Wee'l stand their fierce opposure." Chapman, *Odyss.* xi, 127: "Neptune still will his opposure try."

487. *As knowing one.* The Queen's praise of her sister is quite in the sonnet vein, with all the conventional hyperbole. The lyric quality is enhanced by the couplet form of the entire speech.

504. *He keeps her.* The Queen exaggerates to annoy the King, as if she knew the Martiall's plan of which she is supposed to be ignorant. Here again, Heywood is too close to his source.

523. *His tother daughter.* "Tother" is colloquial for "the other," and even for "other." Cf. IV, 207.

Act IV.

3. *I see the King.* These speeches between the Martiall and Katherine are so placed as to heighten the effect of the catastrophe about to come upon them, as the audience knows. Cf. act II, 380.

5. *To queen my child.* Apparently a unique use of the verb in the sense of "to make queen." The *New Eng. Dict.* gives no example earlier than the nineteenth century. For the common use see above II, 133: "And rather than to *Queene* it where I hate, Begge where I love."

36. *Opposite.* Cf. I, 15. 2 *Henry VI*, III, ii, 251: "Free from a stubborn opposite intent."

38. *More tempest towards.* "Towards" is accented on the first syllable. Cf. II, 94: "I had need wish you much joy for I see but a little *towards*." In both cases, the word is clearly equivalent to "in prospect."

41. *Royall life.* This exaggerated adjective corresponds with the Martiall's use of "we."

51-52. *Mar.* We should expect a couplet here, were Heywood's use of rime nearly so consistent as that of Shakespeare.

133-134. *It is my purpose.* The Martiall's declaration rather detracts from his attitude as a faithful servant suffering under injustice.

137. *Feare. i. e., frighten.* Cf. 3 *Henry VI*, V, ii, 2: "Warwicke was a Bugge that fear'd us all." A comparatively common use in Shakespeare.

169. *God-a-mercy horse.* Col. "A proverbial exclamation. See '*Tarlton's Jests*,' printed by the Shakespeare Society in 1844, p. 23." P. copies.

180. *The end of the Towne.* Cf. 1 *Henry IV*, V, iii, 37: "And they are for the town's end, to beg during life."

195. *At some out end of the City.* Dilke: "The Clown had before recommended them to betake themselves 'to the end of the town,' and Falstaff tells us that the three of his ragged company who were left at the battle of Shrewsbury, were for the town's end to beg during life."

191, 197. Compare Lyly, *Campaspe*. Act III, Sc. 4. "*Diog.* He made thee a beggar, that first gave thee any thing."

208. *No congie then.* Congie, a ceremonious dismissal and leave-taking. Cf. Marston, *Scourge of Villanie*, III, xi, 234: "I take a solemn congie of this fustie world." With slightly different meaning, Marlowe, *Edward II*, V, iv: "With a lowly conge to the ground, The proudest lords salute me as I passe."

224. *Silken Unkle*. Cf. II, 328, *King John*, V, i, 70:

"Shall a beardless boy

A cockered *silken* wanton, brave our fields,

And flesh his spirit in a warlike soil?"

245. *Onely thy heart*. i. e., "thy heart alone."

338. *You shall my Lord*. There is a loss of connection between these words and those that they are supposed to answer. A half-line may have been omitted in the printing.

364. *Compleate*. The word expresses high praise. Shakespeare uses it in several significations, but oftenest, perhaps, to mean "perfect," as here. Cf. LLL. I, i, 137: "A maid of grace and complete majesty." I, ii, 47: "A complete man." Cf. above III, 139: "A more *complete* Virgin." The accent, as in these examples, regularly falls on the first syllable when the word precedes a noun, on the last, when it is used as predicate.

394. *This must not hold*. Col.: "From the number of rhyming lines in this play, we may perhaps suspect an error here, and that Heywood intended a couplet:

'This must not hold: prevention out of hand:

For if the Marshal rise, not long we stand.'

Possibly, however, the poet purposely meant to avoid the jingle: the same remark will apply to what immediately follows between Clinton and Chester:

'Our wits must then to work—of force they must:

This is not that to which our fortunes trust.'

In printing the play, in 1637, the author may have introduced the change, in order to give it a more modern appearance, and to expunge rhymes which, at the time the drama was originally acted, were acceptable." P. copies. See above.

408. *Happily*. For "haply," as often.

437. *Force perforce*. See II, 449. Cf. 2 *Henry IV*, IV, i, 116; "Was force perforce compelled to banish him," also IV, iv, 46. Col.: "An expression hardly requiring a note, since it frequently occurs in Shakespeare." Gives the above references. P. copies.

465. *What have we here?* The King opens the cradle.

497. *Gee't o're*. This contraction is used again in 531. For "give over," Cf. *M or M.*, II, ii, 43. "Give it not over so."

507. ff. *Thy King*, etc. This ringing of the changes on the complex relationships so recently established seems to us unpoetical and undignified. The poet, however, evidently enjoyed it, for, see act V, 359 ff., for an even more tedious rehearsal.

519. *To stay*. i. e., To wait for another chance to wed, or, to stay maids.

526. *Cock*. Cock acts as "Epilogue" to this act. Were it not for

the version of Painter, we might almost think the play had originally ended with this scene, and that act V was tacked on as an afterthought, so slight is its logical and dramatic connection with what precedes.

535. *Bandileero*. Dilke: "The bandileer was a leathern belt worn by the musketeers over the left shoulder, to which was suspended a bullet bag, a primer, a priming-wire, and ten or twelve small boxes each containing a charge of powder." P. copies.

538. *Pickadevant*. Dilke: "This expression is found in the '*Midas*' of Lyly and seems to have been the affected term for the beard when so dressed as to taper to a point, or what the courtly barber there calls a *bodken* beard." The reference is to the *Midas*, V, 2, (Nares): "And here I vow by my concealed beard, if ever it chance to be discovered to the world, that it may make a pike-devant—I will have it so sharp pointed that it shall slap Motto like a poynado." P. copies.

539. *Provant*. Col.: *i. e.*, our provision—what was provided for soldiers in the way of food, and sometimes clothing and arms: thus in old authors, we read of 'provant breeches' and 'provant swords.'" P. copies. Cf. Fletcher, *Love's Cure*, II, i, "I say unto thee one pease was a soldier's provant a whole day, at the destruction of Jerusalem."

Act V.

16. *Basses*. Bases. The metaphor is from architecture, yet confused with the idea of tree or plant growth. Cf. Shakespeare, *Sonnets*, 125, 3: "Laid great bases for eternity."

31. *Doth our sports distaste you*. It is rarer to find a singular verb with a plural subject, than such an instance as that in II, 488.

35. *My Lord, you take his place*. We may conjecture that this was addressed to Chester, who has so often taken the Martiall's place elsewhere.

57. *It quakes my body*. A rather rare use. Cf. Heywood *London's Peace Established*, Works, V, 372: "Cannon quaking the bellowing Ayres." *Coriolanus*, I, ix. 6; "Where ladies shall be frightened, and gladly quaked, hear more."

115. *Enter Clinton*. This is the only stage-direction in the play in which the place of the action is indicated—and here it hardly seems correct. *Chester's study* seems a strange place for the meeting of the Prince and Princess Katherine, after their morning stroll; and a still stranger for the establishment of a court of justice, yet the scene is continuous.

161. *Merchandize*. Cf. Shakespeare, *Sonn.* 102, 3. "That love is merchandized whose rich esteeming The owner's tongue doth publish everywhere."

163. *Force us sell her.* Common Elizabethan omission of the infinitive particle, *to*.

167. *Shadow.* The figures of light and shade are used over and over in relation to the Martiall and his position. Cf. I, 66, 79, 329, ff. V, 125, 231, ff.

173. *Of his contempt and scorn.* *i. e.*, for his contempt and scorn.

175. *From his bed.* The despotic method of the King in ordering justice is rather oriental than English, and is one of the instances in which Heywood has followed his original too closely, without the necessary adaptation to its new surroundings. Nay, he is more Persian than the Persians, themselves. See Painter, in the Introduction.

211. *A Barre set out.* The lines prevent us from considering this a new scene. The "Barre" is "set out" while the King and his retinue remain on the stage.

216. *Daunt our innocence.* The Martiall's regal mind again expresses itself in the kingly plural, as in II, 157, 414.

219. *Conster.* A common form for "construe" with the accent on the first syllable. Cf. *Two Gentlemen of Verona* I, ii, 56: "Which they would have the proffer conster ay."

233. *Conferr'd.* Dilke: "Compared. The word frequently occurs in this sense in the old writers."

283. *Lord.* A verb, of course; Dilke misunderstands it. Cf. 2 *Henry VI*, IV, viii, 47: "I see them lording it in London streets."

284. *Wive.* Cf. *Othello*, III, iv, 64: "When my fate would have me wive."

287. *That Iudge above you.* God, not the King. D. reads "judge."

293. *Score you on.* *i. e.*, "run into debt as much as you will." Cf. Heywood, *Fair Maid of the West*, ed. Pearson, II, 275: "It is the commonest thing that can be for these Captaines to score and to score, but when the scores are to be paid *non est inventus*." See above, III, 338.

298. *The great Sophy.* Shah of Persia. Cf. Painter, in the Introduction, for the story.

301. *Leaves.* The subject is omitted: "*she* leaves her first game."

308. *Made him no less.* Somewhat obscure; probably: "the Emperor made himself no less than peerless," by his action in the matter. Dilke changes "him" to "her," and so refers the pronoun to the bird; but this is not necessary.

321. *Hospitall.* Col. "Hospital for hospitable"—an ordinary contraction.

327. *Irrevocable.* Cf. the King's promise in the first scene, I 32-36, and his final action in revoking this "irrevocable" sentence.

332. *Grant me but a grave.* Cf. *Rich. II*, III, iii, 153: "I'll give"—"My large kingdom for a little grave, A little, little grave, an obscure grave."

352. *The next I give, it is my Soule to Heaven.* The ordinary conclusion of the wills of the day.

359. *Heare me, etc.* Dilke: "Our poet (or his auditory) seems to have been much pleased with these riddling distinctions, if we may be allowed to judge by the various forms in which the same idea is introduced and repeated. The passage may remind the reader of the riddle in *Pericles*; but, on the whole, it seems to have been better calculated for publication in the *Lady's Diary* than for so serious a scene as the present was intended to be."

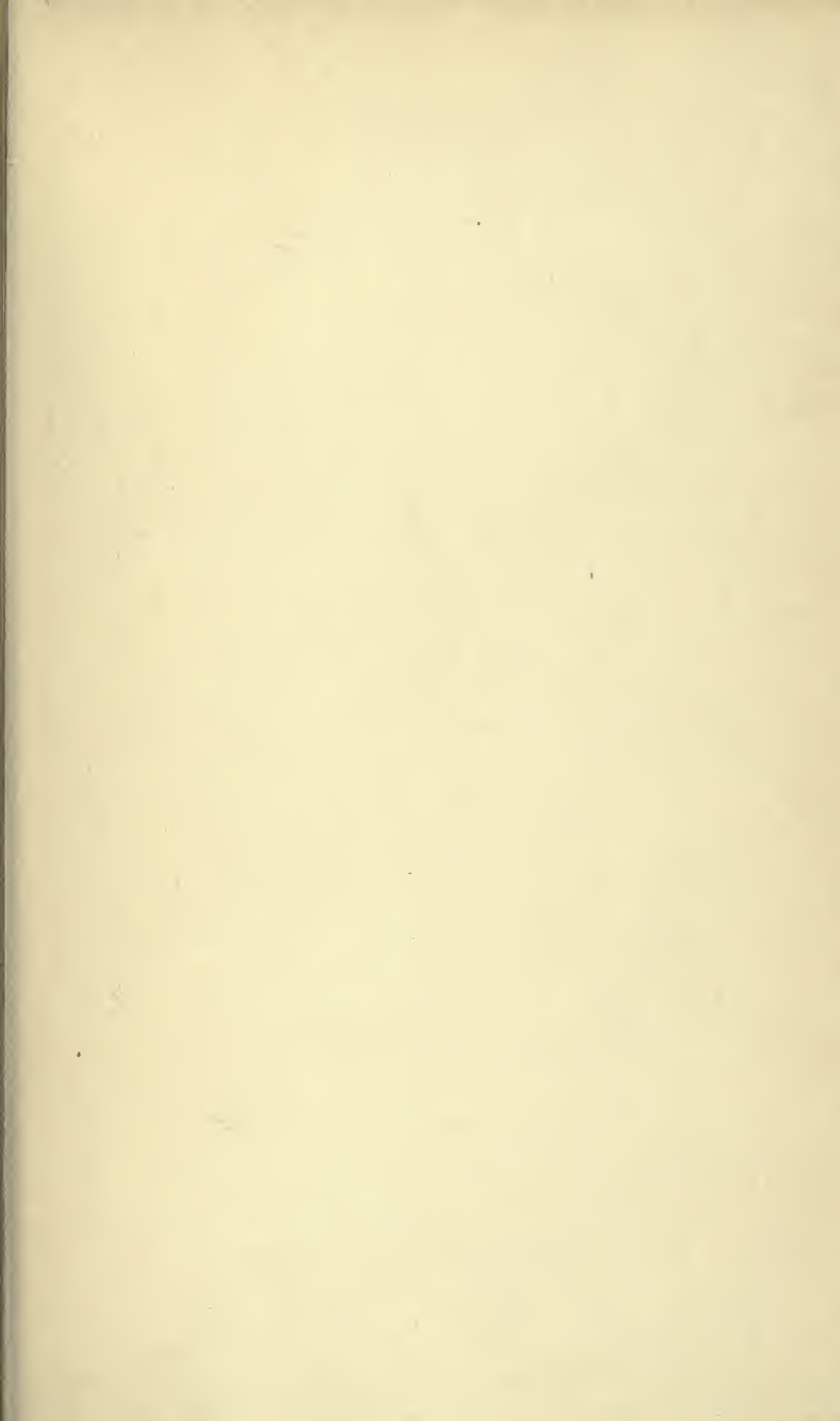
382. *A Traytor's he.* It is really difficult to decide whether the King has been waiting for this moment through the year of the Martiall's trials, or whether he actually turns a mental summersault and reverses his opinions in the twinkling of an eye. The Emperor's attitude in the story is better motived. Heywood's difficulty arises, at least in part, from too hasty abridgement of the action in the final scenes.

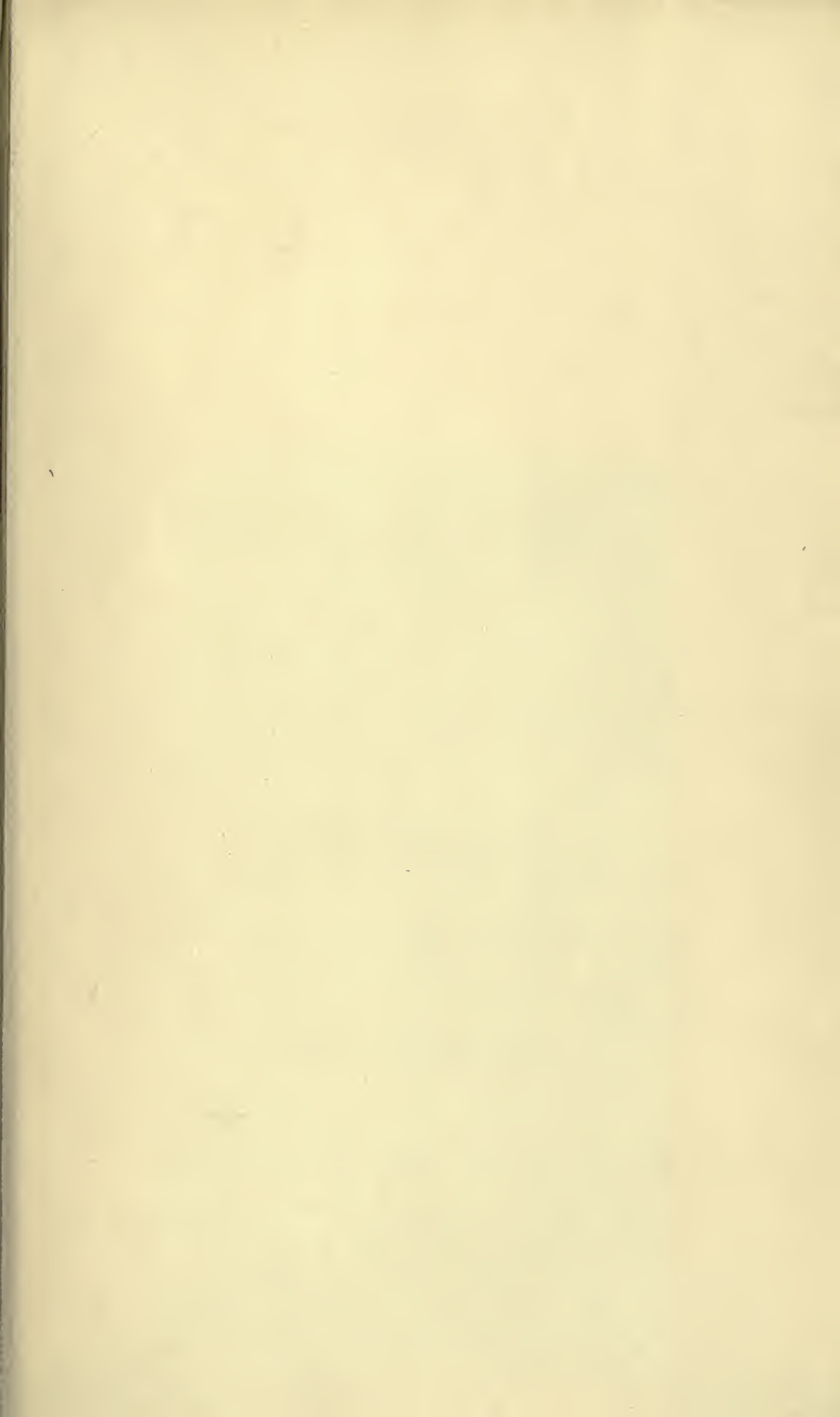
395. *Confine it hence.* Col.: "This use of the word 'confine' is peculiar." I do not find it particularly so; it is a fairly common Elizabethan equivalent for "banish." Cf. Heywood *Gunaikeion*, IV, 207: "Aleippus intended to abrogate—their laws, for which he was confind from Sparta." *Hamlet*, III, i, 194: "To England send him, or confine him where your wisdom best shall think." Dilke: "It (the word *confine*) occurs in the same sense in *Appius and Virginia*." Webster's *Appius and Virginia*, V, iii; Hazlitt's Webster, Vol. III, p. 221.

"Redeem a base life with a noble death

And through your lust-burnt veins confine your breath."

The Epilogue to the Reader. Col.: "The *Prologue* was 'to the Stage,' but this *Epilogue* was, of course, not recited, but intended as an excuse for the revival of an old play, by the publication of it. Among other points, it refers to the period when rhyme was mainly in request with audiences, and they (sic) are abundantly sprinkled throughout the different scenes." Copied in Pearson, but with the correction of "rhyme was" to "rhymes were."





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